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xix, [1], 232 p. front., illus. (incl. ports.) facsims. 27 $\frac{1}{2}$ cm.

"100 copies printed for the author."

Frontispiece and 2 facsimiles accompanied by guard sheets with descriptive letterpress.

Bibliography: p. xv-xix.

1. Gt. Brit.—Kings and rulers—Portraits. 2. Engravings, British.

61259

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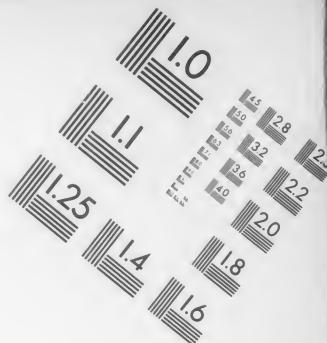
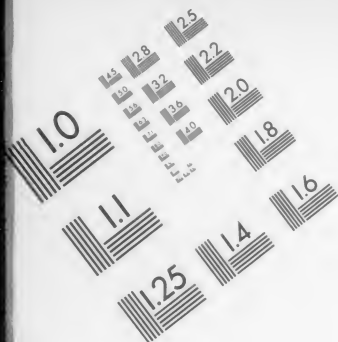
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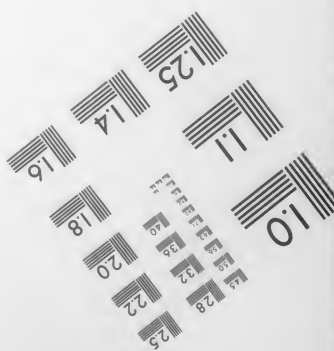
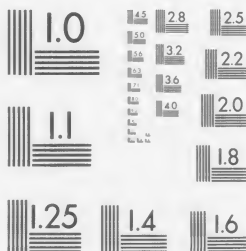
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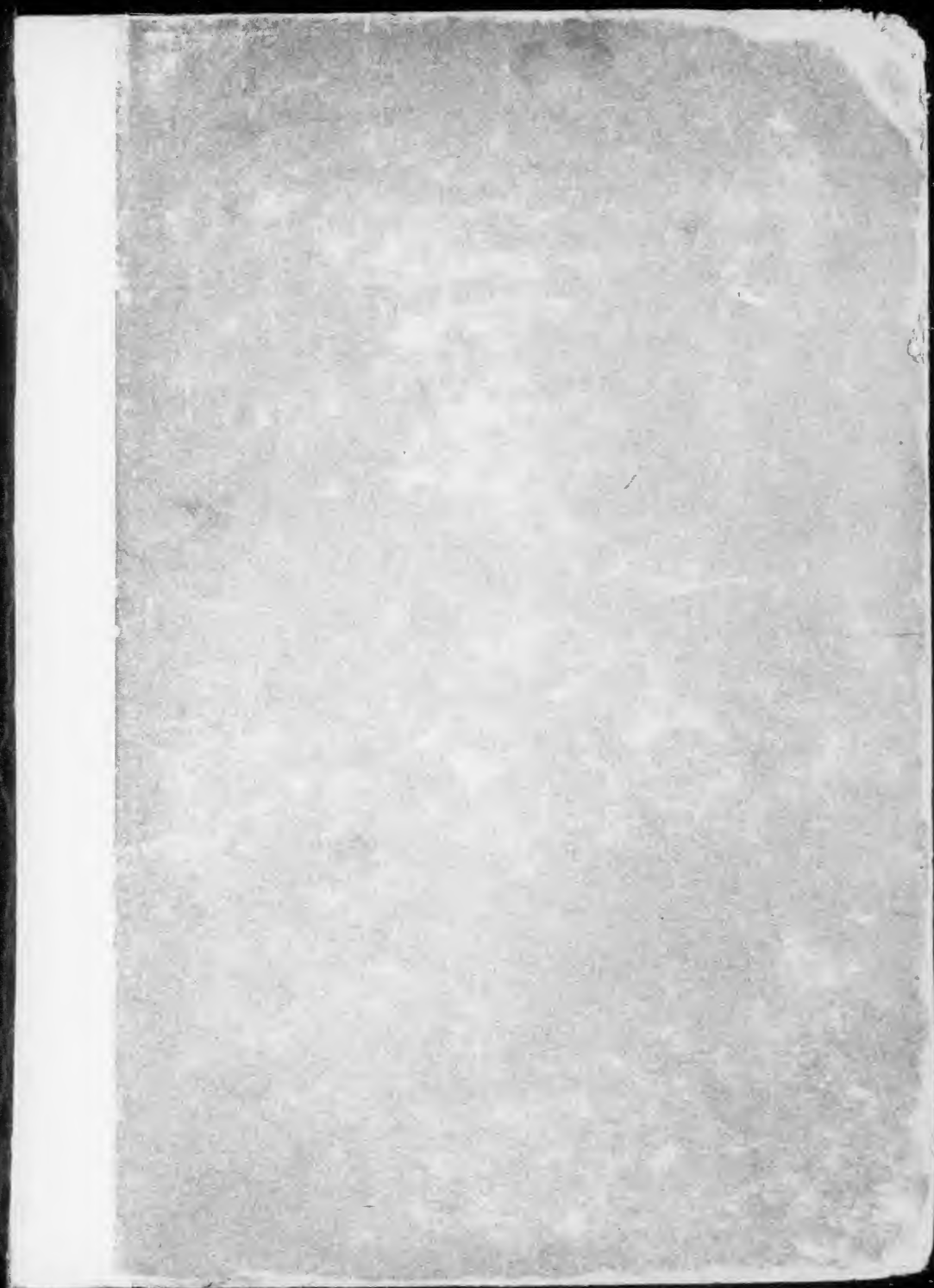
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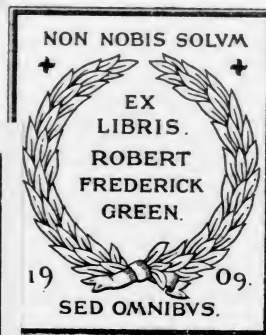


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ROYAL PORTRAITS
FROM 1521



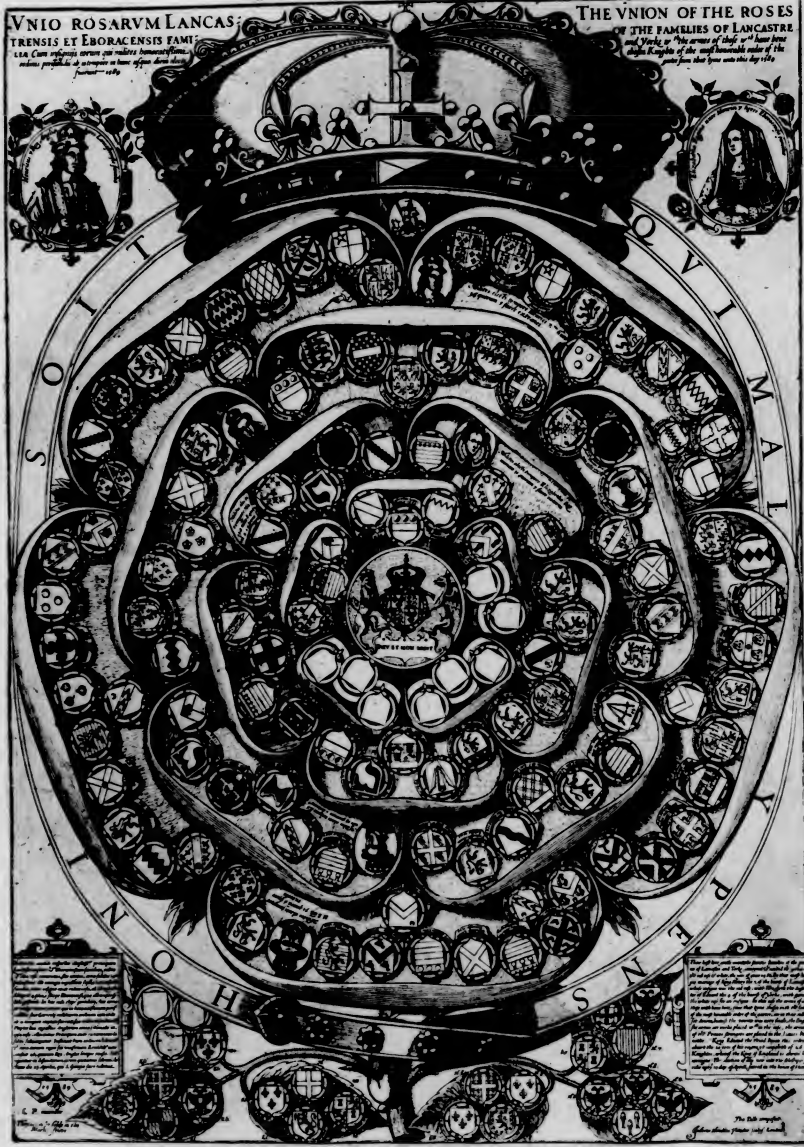


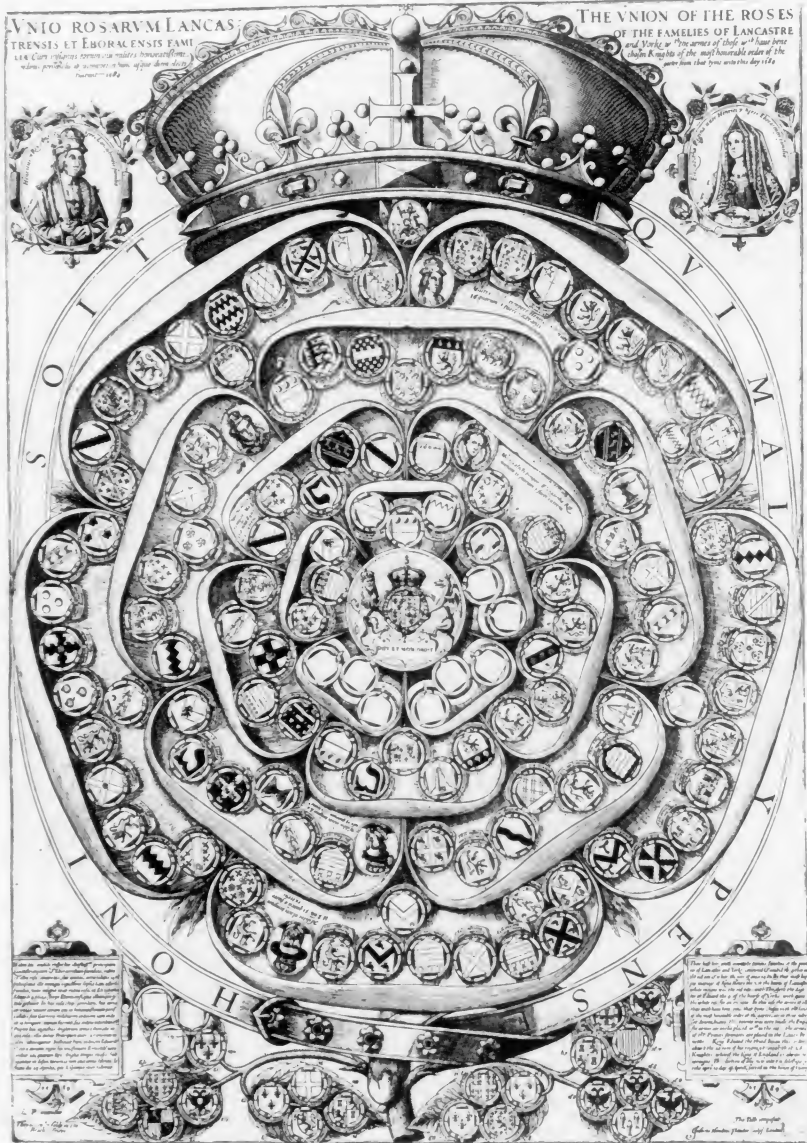
UNIO ROSARVM LANCASTRE
TRENTIS ET EBORACENSIS FAM.

UNA CUNE subactis armis con valde humanitas
sedem possit de uterque in hunc signu dunt dunt
fuerunt 1484

THE VNION OF THE ROSES

OF THE FAMILIES OF LANCASTRE
and York or the arms of these as have bene
the Kings of the most honorable nation of the
same time that time was the day 1484





TALBOT'S ROSE, 1589
Engraved by Jodocus Hondius

NOTES ON THE
EARLY BRITISH ENGRAVED
ROYAL PORTRAITS

ISSUED IN VARIOUS SERIES FROM
1521 TO THE END OF THE
EIGHTEENTH CENTURY

BY
H. C. LEVIS



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1912. Fine Books. Alfred W. Pollard.
1912. A Descriptive Bibliography of the most Important Books in the English Language relating to the Art and History of Engraving and the Collecting of Prints. Howard C. Levis.
1913. Supplement and Index.
1913. Baziliologia. A Booke of Kings. Notes on a rare Series of Engraved English Royal Portraits from William the Conqueror to James I published under the above title in 1618. H. C. Levis. [The Grolier Club, New York.]
1915. The Technique of Simon van de Passe. G. F. Hill.
1916. Silver Counters of the Seventeenth Century. Helen Farquhar.
- 1803-21. Le Peintre Graveur. A. Bartsch. 21 vols.
1854. Reprint.
1853. Wenzel Hollar. Gustave Parthey.
- 1854-89. Manuel de l'Amateur d'Estampes par M. Ch. Le Blanc. Paris. 4 vols.
1881. L'Œuvre Gravé des Van de Passe, décrit par D. Franken, Dz. Amsterdam—Paris.

SALE CATALOGUES

1811. The Delabere Baziliologia. Christie's.
1812. The Fife Baziliologia. Stewart's.
1819. The Bindley Granger. Sotheby's.
1824. Sir Mark Masterman Sykes, Bart. Sotheby's.
1828. The Townley Granger. Evans'.

1837. "A Distinguished Collector" (E. P. Ord). Sotheby's.
 1847. Lieut.-Colonel Durrant. Sotheby's.
 (This sale was particularly important, and the catalogue contains an interesting note on the *Baziliologia*.)
 1849. The Stowe Granger. Sotheby's.
 1877. Rev. J. Burleigh James, M.A. Sotheby's.

DEALERS' CATALOGUES

1718. List of Prints, etc., for sale by "John Garrett in his Shop as you go up the Stairs of the Royal Exchange in Cornhill." (This is at the end of the 1718 edition of "Albert Durer Revived," and is very important.)
 1734. Catalogue of Henry Overton and John Hoole at the White Horse without Newgate, London.
 1736. Catalogue of John Bowles at the Black-Horse in Cornhill, London.
 1774. Thane's Catalogue for 1774. John Thane, London.
 1775. A Catalogue of a most valuable and curious Collection of Prints. *Magazine des Estampes*. London.
 1776. Walter Shropshire's Catalogue of Books and Prints. For the year 1776. London. (These last five are samples of many valuable and interesting catalogues of the period.)
 1806. A Catalogue of Engraved British Portraits. Published by R. Wilkinson, 58, Cornhill, London.
 1815. A Catalogue of a splendid and capital collection of engraved British Portraits . . . which are now for sale . . . at the prices affixed to each at S. Woodburn's, No. 112, St. Martin's Lane, London.
 1830 (?). Catalogue of Engraved Portraits. Edward Evans. (London.)
 1853 (?). Second Volume. A. E. Evans and Sons. (London.)
 1883. Catalogue of Engraved Portraits. John Russell Smith. (London.)
 1898. Catalogue of Engraved Portraits. Francis Harvey. (London.)
 1900. Catalogue of Engraved Portraits. Walter V. Daniell. (London.)
 1903. Catalogue of Engraved Portraits. Myers and Co. (London.)
 1906. Ellis. (London.) Catalogue No. 11.
 1906. Maggs Bros. (London.) Catalogue No. 219.
 1907. Ellis. Catalogue No. 12.
 1907. Simmons and Waters. (Leamington Spa.) Catalogue No. 210.
 1907. James Tregaskis. (London.) Catalogues Nos. 605, 619, and 631.
 1909. Catalogue of Rare Historical Portraits of XVI, XVII, XVIII, and XIX Centuries. Parts I and II. Ellis.
 1909. Catalogue of Rare Old English Portraits, by Engravers in Line of the XVI and XVII Centuries. E. Parsons and Sons. (London.)

1910. Catalogue of Old Engraved Portraits. Frederick B. Daniell and Sons. (London.) No. 1.
 1911. No. 2.
 1910. Old English Portraits. E. Parsons and Sons. (Not dated, but issued in 1910. A valuable list.)
 1912. Ellis. Catalogue No. 18.
 [No date.] An Illustrated Catalogue of Old and Rare Books . . . With Descriptions, Sale Prices, and Bibliographical Notes. Seven coloured Plates, and six hundred and seventy-six Reproductions of portraits, frontispieces, plates, and old and modern bookbindings. Offered for sale at the prices affixed, by Pickering and Chatto. London.
 [No date.] Catalogue of Early-Printed, and other Interesting Books, . . . offered for Sale by J. and J. Leighton. London.
 Supplements [in progress]. Fully illustrated.

The many important Book-Catalogues issued by booksellers: the Sale Catalogues of the Hoe, Huth, and other important collections, all contain information of the greatest interest and value.

The following EXHIBITION CATALOGUE is also of interest:

Catalogue of an Exhibition of Books, Broad-sides, Proclamations, Portraits, Autographs, etc. Illustrative of the History and Progress of Printing and Bookselling in England, 1477-1800. Held at Stationers' Hall, 25-29 June 1912. By the International Association of Antiquarian Booksellers. 1912. Item No. 61 of this exhibition was the copy of Rastell's *Pastyme of People* which I afterwards secured.

Also the publications of THE BIBLIOGRAPHICAL SOCIETY, London, particularly the following:

1907. A Dictionary of the Booksellers and Printers who were at work in England, Scotland and Ireland from 1641 to 1667, by Henry R. Plomer.
 1910. A Dictionary of Printers and Booksellers in England, Scotland and Ireland, and of Foreign Printers of English Books, 1557-1640. By H. G. Aldis, Robert Bowes, E. R. McC. Dix, E. Gordon Duff, Strickland Gibson, G. J. Gray, R. B. McKerrow, Falconer Madan, and H. R. Plomer. General Editor: R. B. McKerrow.





INTRODUCTORY NOTE

IN the latter part of 1913, the Grolier Club of New York published an essay on the *Baziliologia*, a book of royal English portraits, issued without text, by Henry Holland in 1618. The preparation of that essay led me into many side-paths, and brought to my attention other interesting series, this present volume being the result of these further investigations. To make the history of early English engraved royal portraits complete, it would be necessary, of course, to note all of importance, and to simplify the record they could be conveniently classified as follows:

- I. Portraits issued in series.
- II. Portraits in frontispieces and title-pages.
- III. Groups, other than those in Class II.
- IV. Single portraits, other than those in Classes I and II.

It would also be necessary to fix a date, later than which it is not desirable to go, and the year 1800 would be the best, in order to avoid the flood of modern and uninteresting portraits which came thereafter; although some reproductions and copies of earlier prints which were published after that date should be considered. As an instance I might mention the series published by Samuel Woodburn in 1816 under the title of *Woodburn's Gallery of Rare Portraits*. This series was printed from the old coppers, or else the plates are copies from old prints, so that they may be considered as belonging to the earlier period. It is also to be observed that all the portraits

of the eighteenth century cannot be considered, as some which appeared in the last quarter thereof are as uninteresting as those which came thereafter.

The essay on the *Baziliologia* only dealt with one series coming within Class I, but it was the most celebrated, if not the most important, and the history of the book, and its portraits in their later (and sometimes earlier) states, was peculiarly elusive, presenting many questions for solution.

In this present essay I have attempted to deal with the remaining portraits belonging to Class I, but incidentally I have wandered briefly into Class II, as several frontispieces and title-pages contain complete series of royal portraits from William the Conqueror down to and including the then reigning sovereign. Having once entered the field of Class II, I have not withdrawn without mentioning a few other title-pages of special interest and importance.

It will thus be seen that only one class out of the four has been fully investigated, leaving the others for future consideration.

The whole subject is most interesting. To look at a portrait of Queen Elizabeth and think that she undoubtedly saw an impression from that plate—possibly the identical print you are handling—or to examine a book on the title of which is a portrait of James I and think that possibly it was prepared at his command, or to see a portrait of Mary Queen of Scots made in her life-time, is, to say the least, a romantic entertainment. The study of the prints leads to the study of their subjects and the history of the times, which, extending from the days of William the Conqueror, covers the most stirring and interesting periods of English history. In addition, one is also obliged to study the arts of engraving and printing, their development in England, and the other works of the engravers, painters, authors, and printers of the day, together with their lives. The difficulty is to keep to the selected path, so many alluring vistas open up in every direction.

One of the most interesting subjects for investigation, in connection with the study of engraved Royal English Portraits, is their probable origin. Vertue, in the notes preceding his series prepared for Rapin's History, and published with the separate issue of plates in 1736, hereinafter referred to, from which the portrait of Henry VIII is reproduced herein on Plate 90, mentions the source of each of his designs. It is worth while quoting from Vertue rather fully, making a few comments by the way:

Several attempts have been made (since the arts of printing and engraving were found out in Europe) to collect and publish series of pictures of the Emperors of Rome and Germany, and of the Kings, Princes, and most illustrious persons of different nations; which have always been considered as agreeable and useful ornaments to their histories.

The Portraits of the Kings of England have not been unattempted at different times, but done so imperfectly, and from such spurious authorities, that they have rather given disgust, than satisfaction, to the curious.

In order to the making this collection more complete, the utmost care has been taken and the most diligent enquiry made after the best authorities; first, for ancient coins, royal seals, statues, limnings, painted glass, paintings on wood, etc., now remaining: those being the only authorities to be depended on with regard to the more distant of our English Kings.

In the later times . . . the royal portraits here represented are taken from the paintings of the best masters; as expressed under each picture.

The following extracts are from Vertue's notes:

EGBERT. From a silver coin. The coin is shown.

ALFRED THE GREAT. From an ancient picture preserved in University College at Oxford. At the bottom of the engraving is an ancient stone bust of the King similar to the picture.

CANUTE THE DANE. Profile face as represented on several silver coins, three of which are engraved at the bottom of the plate.

WILLIAM I. From silver coins, two of which are shown. This type is shown herein on Plate 99. It differs very much from the two usual types as shown on Plates 46 and 77.

WILLIAM II. From two coins, both of which appear in the engraving. This type is not reproduced herein.

HENRY I. Partly from a silver coin and partly from "his broad seal of wax."

STEPHEN. From one of the two coins shown in the engraving.

HENRY II. From the statue on his monument at Font-Everaud in Anjou, France.

RICHARD I. From a statue erected on his monument at the same place with his father, Henry II.

JOHN. From the statue upon his monument in the Cathedral of Worcester.

HENRY III. From his monumental statue in brass in Westminster Abbey.

EDWARD I. From the remains of his statue over the gate at Carnarvon Castle. This type is shown herein on Plate 61.

EDWARD II. From the statue upon his monument in the Cathedral Church of Gloucester.

EDWARD III. From paintings at Windsor, statue in brass in Westminster Abbey,

PLATE 2.



"The Coronation of Richard II"
from
Strutt's *Regal and Ecclesiastical Antiquities of England*.
Same size as original.

PLATE 2.



"The Coronation of Richard II"

from

Strutt's Regal and Ecclesiastical Antiquities of England.

Same size as original.

broad seal, and small linnings in vellum manuscripts, all of which convey the same idea of his countenance.

EDWARD, PRINCE OF WALES (The Black Prince). From his statue in brass "gilt with gold" on his monument in the Cathedral Church of Canterbury, and his almost defaced figure in a window at the west end of Westminster Abbey.

RICHARD II. From the ancient picture in Westminster Abbey, "painted on board." This is the conventional type usually shown.

JOHN OF GAUNT. From a painted glass in an ancient window in the Library of All Souls College in Oxford.

HENRY IV. From his "ancient picture on board," in the palace of Kensington and another like it "at Hampton-Court in Herefordshire, (which had been his palace)." This is the familiar and conventional type with curious head-dress.

HENRY V. This picture "is preserved on board, painted antiently, now amongst the royal collection in the palace of Kensington, and in vellum manuscripts of that time." A well-known type, but as a rule crudely followed until this plate was presented by Vertue.

JOHN, DUKE OF BEDFORD. From a limning in a manuscript prayer-book presented by himself to Henry VI. This is the well-known profile portrait with the highly-arched nose.

HENRY VI. "From an ancient painting on board, done in the stiff flat manner of painting, now in the royal Collection at Kensington palace."

EDWARD IV. From a painting on board in the royal collection.

EDWARD V. From a painting in a manuscript book preserved in the Archbishop's palace at Lambeth.

RICHARD III. From an original painting on board now in the royal palace at Kensington.

HENRY VII and the others coming thereafter are fully described by Vertue, but they are so well known that it is not necessary further to mention them here.

Another book which is very interesting in this connection is *The Regal and Ecclesiastical Antiquities of England*, by Joseph Strutt, London 1773.

Strutt engraved the plates, and wrote the comments thereon. The title is as follows:

The | Regal and Ecclesiastical | Antiquities | of | England: | containing, in a complete series, | The Representations of all the English Monarchs, | from | Edward the Confessor to Henry the Eighth. | Together with | Many of the Great Persons that were eminent, | Under their several Reigns. | The FIGURES are principally introduced in ANTIENT DELINIATIONS | of the most

remarkable Passages of History; | And are correctly copied from the ORIGINALS, which particularly express the DRESS and CUSTOMS of the Time, to which each Piece | respectively relates. | The Whole carefully collected from ANTIEN T ILLUMINATED | Manuscripts. | By Joseph Strutt. | London: | Published for the AUTHOR, by J. THANE, Printseller, the Corner of Gerrard-Street, | in Prince's-Street, Soho; to be had also of | MR. SHROPSHIRE, in New-Bond-Street, and of MR. SNELLING, No. 163 Fleet-Street | M.DCC.LXXIII.

It contains sixty plates engraved in line and printed in bistre.

Plate No. XVII is here reproduced on Plate 2. The description is as follows:

The coronation of Richard the Second; he was crowned by Simon Sudbury, Archbishop of Canterbury, who was assisted by abbot Lytlington; the earl of Derby (afterwards King Henry IV.) bears the curtana

A footnote states that:

The King's robe is gold, his close garment pink and gold flowers; the throne is a reddish brown; the bishop at the right hand is in white, and a blue robe with gold flowers; the abbot at the left is also in white, a gold robe with white spots: John a Gaunt is in blue and white hose, and dark shoes; the attendant behind is in white; the cross, crosier, mitres and other ornaments, as well as the background, are gold; the lighter colour of the frame red, the dark part blue.

According to the prospectus, this was "Taken with great Care from MSS. written and illuminated in the very Time of RICHARD the SECOND."

The whole series is of interest, and some of the portrait-types can be traced through the early engraved portraits.

I have not been able to discover the source of most of the ancient portraits from William the Conqueror to Edward II inclusive, as shown in the early engravings. The usual types of William the Conqueror, for instance, as shown in Plates 46 and 77, are very different from the type depicted by Vertue; so different, particularly that shown on Plate 46, that it is impossible to reconcile them; yet the portraits on Plates 46 and 77 are those which are persistently followed through most of the early series.

It is also interesting to examine specimens of early English coins and reproductions thereof in books on coinage, but the portraits are probably

not authentic, and, excepting those copied by Vertue, were not followed by the early engravers.

Although not falling within the limits of this essay, there are two classes of engraved portraits which should not be overlooked.

First, the beautiful silver plaques, engraved as a rule by Simon van de Passe, and usually with the portraits of Queen Elizabeth, James I, Anne of Denmark, or members of the family of James and Anne. These are described by Sir Sidney Colvin in *Early Engraving and Engravers in England*, and an interesting paper by Mr. G. F. Hill on *The Technique of Simon van de Passe*, likewise dealing with the subject, appeared, with five illustrations, in the *Numismatic Chronicle* in 1915 (Fourth Series, vol. xv).

Secondly, the silver counters of the seventeenth century (about the size of a shilling), supposed to be the work of Simon van de Passe or members of his family or his pupils or followers, and which are exhaustively described by Miss Helen Farquhar in a paper entitled *Silver Counters of the Seventeenth Century*, appearing in the *Numismatic Chronicle* in 1916 (Fourth Series, vol. xvi).

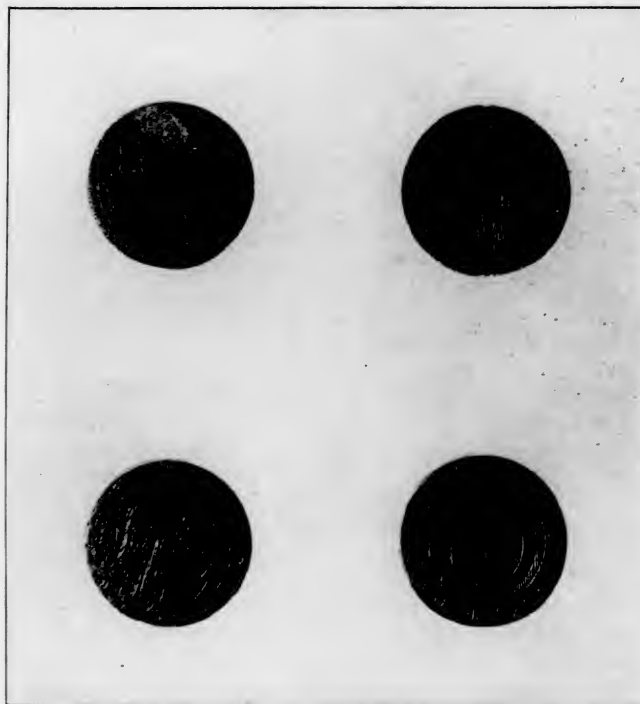
Large numbers of these were made, including complete series of sovereigns of England, both full length and half length, busts of Charles I, Henrietta Maria, Charles as Prince, Henry Prince of Wales, and other members of the family of James I. Also Biblical subjects, street-cries, etc. These, and particularly the royal portraits, are fully described by Miss Farquhar. She is able to show the origin of many of the portraits, viz., the *Baziliologia*, *Holinshed's Chronicles*, etc. Eighteen specimens are reproduced in her essay.

Contemporary specimens of prints made from both plaques and counters are known, and modern prints, particularly from the plaques, are often found.

Plate 3 shows four of these counters from my collection, with portraits of Charles I and Henrietta Maria, Edward VI finely engraved, Anne of Denmark roughly engraved, and the reverse of one, which is typical.

Plates 4 and 5 show eight of the plaques in the Victoria and Albert Museum. All of these reproductions are the size of the originals.

PLATE 3.



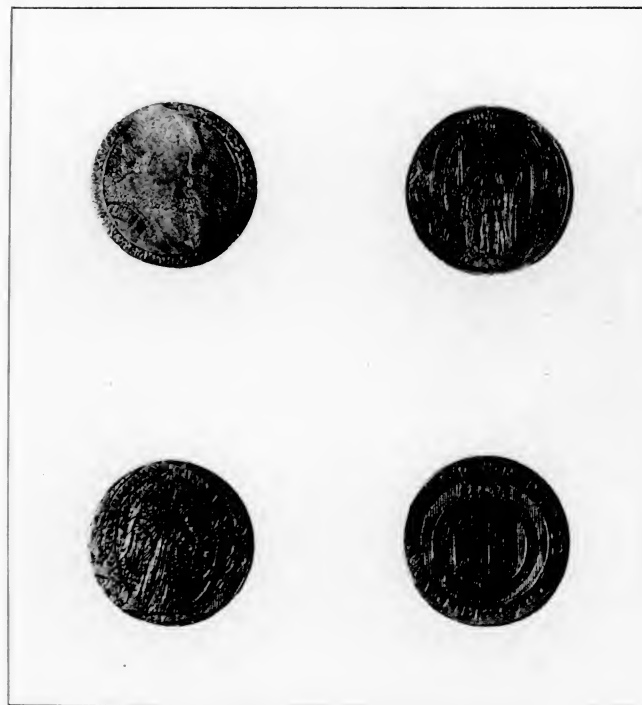
Silver counters engraved by Simon van de Passe
or his school.
Same size as originals.

PLATE 4.



Silver plaques engraved by Simon van de Passe.
Victoria and Albert Museum.
Same size as originals.

PLATE 3.



Silver counters engraved by Simon van de Passe
or his school.

Same size as originals.

PLATE 4.



Silver plaques engraved by Simon van de Passe,
Victoria and Albert Museum.

Same size as originals.

PLATE 5.



Silver plaques engraved by Simon van de Passe.
Victoria and Albert Museum.
Same size as originals.

PLATE 5.



Silver plaques engraved by Simon van de Passe.
Victoria and Albert Museum.
Same size as originals.

INTRODUCTORY NOTE

11

I have arranged the following notes in chronological order, excepting where a series of plates is used in more than one edition of the same book, and where a series (or plates from it) appears in different books, in which events all-uses of the series, or parts thereof, are grouped together.

Groups, as distinguished from series, are not noted. For instance, the Group of James I and his Family, engraved by Willem van de Passe, is not described, although it contains fifteen portraits; yet some of the series I mention only contain two or three.

In a few cases I have mentioned single portraits; they are always early ones, however, and of some special interest; *e.g.*, I illustrate the first engraved title-page used in England, containing the arms and badges of Henry VIII, and a second state of the plate with the arms replaced by a portrait of Queen Elizabeth. See Plate 11.



The pastyme of people?

The Cronycles of dyuers realmys and most specially of the realme of
Englond breuely cōpyld & empyntyd in chepetyde at the sygne of
the mearemayd next to pollys gate.

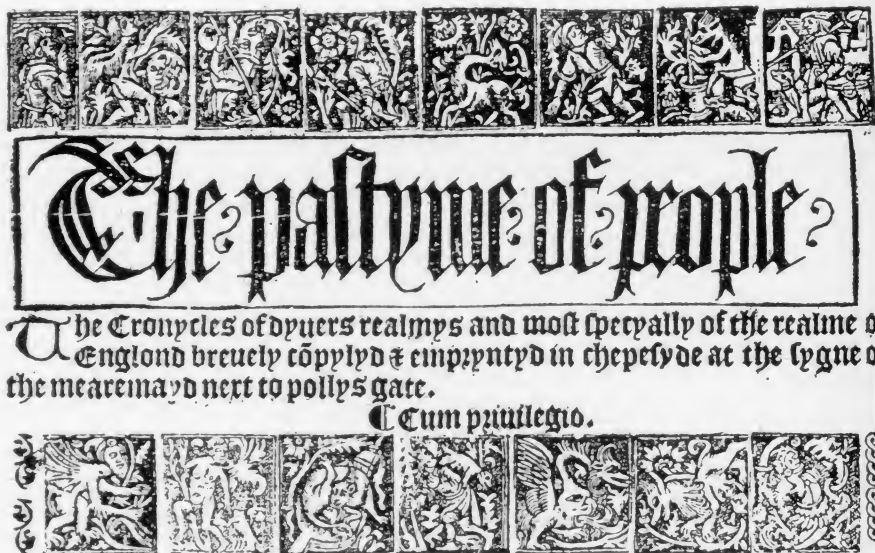
Cum privilegio.



Title-page to *The Pastyme of People* (known as Rastell's Chronicle)
from

The British Museum copy.

Same size as original.



Title-page to *The Pastyme of People* (known as Rastell's Chronicle)
from

The British Museum copy.

Same size as original.

1529

THE PASTYME OF PEOPLE. [BY JOHN RASTELL.]
(KNOWN AS RASTELL'S CHRONICLE)

THIS, the earliest book containing a complete series of engraved portraits of English kings, was published in 1529, the title-page from the copy in the British Museum being reproduced on Plate 6, the same size as the original. In my copy, in addition to the title within the woodcut border (which unfortunately is imperfect), there is inserted, before the portrait of William the Conqueror, another title-page, on the verso of which is the first page of the *Prologus*, the same as on the verso of the other, but the spelling is different, and it does not check with the other line by line, although it finishes the page with the same word.

This title is reproduced on Plate 7.

It cannot be a recent insertion, as it is on very old paper, and there is written on it in old and faded ink, "John Hay aught this book att St. Leonards the year of the worlds Redemption 1687. 29 day of aügust."

It seems probable that this is from an edition later than the other, although I can find no trace of one, until the appearance of the 1811 reprint hereinafter mentioned.

At the end of the volume is the mark of John Rastell (reproduced on Plate 8). This mark is illustrated on page 37 of *Printers' Marks* by W. Roberts (George Bell and Sons, London and New York, 1903), but is merely mentioned in the text as one of a series of marks with a mermaid as one of the principal devices. It is also reproduced in the frontispiece to Ames' *Typographical Antiquities*, London, 1749, and in *Printers' & Publishers' Devices*, by R. B. McKerrow, issued by the Bibliographical Society, London, in October 1913.

In 1811 a reprint was issued with the following title:

The | Pastime of People | or | the chronicles of divers realms | and
most especially of | the Realm of England. | briefly compiled, and imprinted

**The Cronycles of Englande and of
dyuers other realmes: breuely com-
pyled with the pyctures and
armes of all the kynges
of Englande syth
the conquest.**

Title-page inserted in the author's copy of
Rastell's Chronicle.

Length of top line of original, 6 $\frac{5}{8}$ in.

in Cheapside | By John Rastell, [A.D. 1529.] | Now first reprinted, and
systematically arranged, with | fac-simile wood-cuts | of the | Portraits of
Popes, Emperors, &c. | and | The Kings of England. | London | . . . |
1811

Pp. viii—299. 9 $\frac{1}{4}$ by 11 $\frac{5}{8}$ in.

This reprint was edited by the Rev. T. F. Dibdin and is quite scarce.
The facsimiles are excellent.

In the "Advertisement" or Preface, occurs the following:

The present arrangement, it is presumed, will be found a considerable improve-
ment upon the former plan; as the several histories, which here succeed each other in
regular order, are, in Rastell's impression, so confusedly arranged, that the Reader finds
himself at Rome, Paris, and London, in the same page, and mixing with foreigners and
Englishmen, before he knows where he is, or can remember preceding events. With
all the Editor's well-known attachment to ancient lore, he conceived that an adherence
to antiquity, in these particulars, would be both blind and productive of confusion;
especially as not a word of Rastell has been lost by the present modification.

In addition to the inconvenience of a barbarous arrangement of materials, the
Editor (and particularly the Printer) had to contend with a still more barbarous typo-
graphical execution. It is hardly possible to conceive a book more rudely printed than
the original of the present volume. Nothing but the bold and striking wood-cuts of
our **KINGS OF ENGLAND**, by exciting the curiosity of purchasers, could have caused the
great scarcity of it.

Fac-simile impressions of these woodcuts, [with the exception of the woodcut to the
title-page, portraits of Hector, Rollo, and Pharamound, and the printer's mark at the
end of the book] executed by Mr. JOHN NESBIT, are now brought before the
Public; . . .

It only remains to add, that almost the whole of the present impression has been
carefully printed from a copy in the possession of the Right Hon. Thomas Grenville;
the defective parts having been supplied by transcriptions from a copy belonging to
John Towneley, Esq. . . . Earl Spencer is in possession of another copy, not quite
perfect; and his Majesty's Library may boast of the perfect and well preserved copy
which formerly belonged to the collections of Lord Oxford and Mr. West.

The original is printed in black-letter, with many curious words, and
curious spelling. One of the pages (signature A vi) is here reproduced on
Plate 9 from the Museum copy—being the one formerly belonging to Lord
Oxford and Mr. West, as mentioned above by Dibdin. This is about half
the size of the original. This is the only page with an important woodcut,



Cum privilegio Regali.

Printer's Mark. From the British Museum copy of
Rastell's Chronicle.

Same size as original.

PLATE 8.



Cum privilegio Regali.

Printer's Mark. From the British Museum copy of
Rastell's Chronicle.

Same size as original.

excepting those containing the portraits of kings. There are a number of small woodcuts of heads, as follows:

Brute,
 Hector,
 Julius Cesar,
 Octavian Cesar Augustus,
 Jhesu Cryste,
 John Baptyst,
 Francus the ii (the furst kig of the Frēchmē),
 Seynt Peter,
 Pope Melchiades—the yere of Cryst CCC.ix,
 Pharamouid,
 Engest kyng of Kent,
 Charlmayn,
 Charlys the graūt or Charmayne,
 Egbert furst Kyng of all Englonde, and
 Rollo.

The size of the Museum copy is $8\frac{1}{4}$ by 13 in., and it is practically perfect, the few repairs being unimportant.

A note in the front states that "This is a very fine Copy of a most Rare book & was given me March ye 10th by my noble friend the truly Hon^{ble} Edward Earle of Oxford & Earl Mortimer 1729—J. West." Another note states that it "is the only perfect copy of this very Rare & Curious book known in the World."

There are two sets of signatures; the first ending with E vi, the second with F iii, the following being a complete list.

Title and first page—cut and mounted back to back, then:

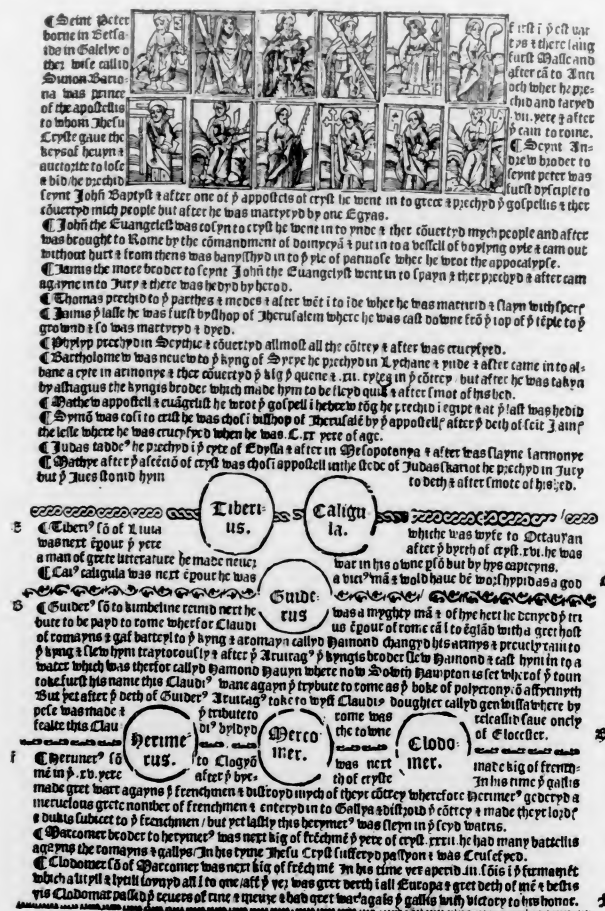
A ii to A vi	} each one leaf.
B i to B vi	
C i to C vi	
D i to D vi	
E i to E vi	

Portrait of Wylliam Conquerour, text on verso.

A ii. Willms rufus on verso. 1 leaf.

A iii. Henricus I, on verso. 1 leaf.

1 leaf.



Page from Rastell's Chronicle, 1529.
The British Museum copy.

Size of original page about 9 by 13 in.

THE PASTYME OF PEOPLE

- 1 leaf with portrait of Stephanus, text on verso.
 - 1 leaf, Henricus II on verso.
 - Bi. Richardus I on verso. 1 leaf.
 - Bii. 1 leaf.
 - Biii. Portrait of Johannes, text on verso. 1 leaf.
 - 1 leaf, Henricus III on verso.
 - 1 leaf.
 - 1 leaf, Edwardus I on verso.
 - Ci. 1 leaf.
 - Cii. 1 leaf.
 - Ciii. Edwardus II, text on verso. 1 leaf.
 - 1 leaf.
 - 1 leaf, Edwardus III, text on verso.
 - 1 leaf.
 - Di. 1 leaf.
 - Dii. 1 leaf.
 - Diii. Richardus II on verso. 1 leaf.
 - 2 leaves.
 - 1 leaf, Henricus III, text on verso.
 - Ei. Henricus V on verso. 1 leaf.
 - Eii. 1 leaf.
 - Eiii. Henricus VI on verso. 1 leaf.
 - 3 leaves.
 - Fi. 1 leaf.
 - Fii. Edwardus III on verso. 1 leaf.
 - Fiii. 1 leaf.
 - 1 leaf.
 - 1 leaf, Edwardus V on verso.
 - 1 leaf.
 - 1 leaf, Richardus III, text on verso.
 - 1 leaf, blank, Rastell's mark on verso.
- Making a total of 68 leaves—136 pages.
- All the portraits are rough, yet bold and striking, woodcuts, about 8 by 10 in., although some are 8½ in. wide, and others 10¼ in. long.
- They show the usual conventional characteristics which appear in so many later series. For instance, there are two leopards on the shields from



Saint Peter borne in Betfale in Galilee ocher wife called Simon Bariona was prince of the apostles to whom Ihesu Criste gaue the keyes of heuyn & auctoryte to loke & bid he prechid & sent John Baptyst & after one of p apollis of cryst he went in to grece & prechyd p gospelis & ther couerdy much people but after he was martyrd by one Egwas.

John the Euangelyst was colyn to cryst he went in to ynde & ther couerdy mych people and after was brought to Rome by the comandment of domyrya & put in a vessel of boyring orle & cam out without hurt & from thens was banyschyd in to yle of parmoise where he wrot the apocalypse.

James the more brother to seynt John the Euangelyst went in to spayn & ther prechyd & after cam agayn in to Jure & there was he dyd by herod.

Thomas prechyd to p parthes & medes & after wrot i to ide wher he was martyrd & slayn with spear.

James flakke he was furth byshop of Iherusalem wher he was call downe fro top of p temple to p ground & so was martyrd & dyed.

Matthys prechyd in Scythie & couerdy almost all the cōtreys & after was crucifyd.

Bartholomew was newe to p kyng of Syre he prechyd in Lyphane & ynde & after came in to albane & crye in acimonpe & ther couerdy p kig p quene & xii. eyeg in p cōtreys but after he was taken by almagus the kyngs brother which made hym to be slayd quik & after smot of his heid.

Matthe apowell a euangelyst he wrot p gospel i hebre to sig he prechyd i egypte & at p last was he dyd.

Symō was colt to crist he was chof i byshop of Iherusalem by p apowell after p deyth of seint Jaine the lesse wher he was crucifyd when he was .Lxx. yere of age.

Judas taddē he prechyd i p cōtreys of Byssa & after in Melopotomya & after was slayn in Iarmyne.

Matthe after p ascensō of cryst was chof apowell in the stede of Judas thar he prechyd in Jure but p Jure stōnd hym to deyth & after smote of his heid.

Tiberius. whiche was wyse to Octavian after p byrth of cryst. xii. he was a man of grete luterature he made newe.	Caligula. war in his owne pld but by hys captyne.	whiche was wyse to Octavian after p byrth of cryst. xii. he was a man of grete luterature he made newe.
Guido. was a myghty mā & of hys heid he demyd p treus epour of some cōl i to eglād with a grethost.	Guido. was a myghty mā & of hys heid he demyd p treus epour of some cōl i to eglād with a grethost.	was a myghty mā & of hys heid he demyd p treus epour of some cōl i to eglād with a grethost.
Herme. made grete warre agayn p frenchmen & dylapoy mych of thery cōtreys wherfore hermyne qd cryd a mercurious grete nother of frenchmen & enteryd in to Gallys withouth p cōtreys & made thery lord.	Herme. made grete warre agayn p frenchmen & dylapoy mych of thery cōtreys wherfore hermyne qd cryd a mercurious grete nother of frenchmen & enteryd in to Gallys withouth p cōtreys & made thery lord.	made grete warre agayn p frenchmen & dylapoy mych of thery cōtreys wherfore hermyne qd cryd a mercurious grete nother of frenchmen & enteryd in to Gallys withouth p cōtreys & made thery lord.
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Page from Rastell's Chronicle, 1529.
The British Museum copy.
Size of original page about 9 by 13 in.



From Rastell's Chronicle.
British Museum copy.
Size of original, $8\frac{1}{8}$ by $10\frac{1}{8}$ in.

PLATE 10.



From Rastell's Chronicle.
British Museum copy.
Size of original, 8½ by 10½ in.

William the Conqueror to Henry I, three centaurs on the shield of Stephen, three lions on those from Henry II to Edward II, while from Edward III to Richard III the arms of England are quartered with those of France. Richard I is pulling the heart out of the lion, the text stating that

It is sayd that a lyon was put to kynge Rycharde, beyng in prison, to haue deuoured hym; and when the lyon was gapynge, he put his arme in his mouthe, and pulled the lyon by the harte, so harde that he slewe the lyon; and therfore some say he is called Rycharde Cure de Lyon. But some say he is called Cure de Lyon because of his boldnesse and hardy stomake.

This fine woodcut of Richard is reproduced on Plate 10, about half the size of the original, and is typical of all the others.

Edward III has two crowns (France and England) pierced by his sword, Edward V has his crown above his head, and Richard III is holding a broken sceptre. It is to be observed, however, that none of the portraits have the conventional heads, which appear in almost all of the later sets of royal portraits.

Ames says that the printer of this book, John Rastell, was:

A Gentleman brought up in learning, and probably to the law, had his education in the University of Oxford, and, according to Wood, was born in London. He took up the employ of printing, which at that time was esteemed a profession fit for any scholar or ingenious man. Being noted for piety and learning, he became intimate with Sir Thomas More, whose sister Elizabeth he married, was zealous for the Catholick cause, and a great hater of the proceedings of kyng Henry VIII. But Fox says, Rastell was converted by John Frith.

In describing the book, Ames, after giving the date and quoting the title, continues:

This title it bears between fifteen small blocks of pretty devices, like Hans Holbein's work, if not his. It is contained in 68 large folio leaves with a good many cuts, eighteen of which are large, taking up the whole side. These are draughts of our kings, from William the conqueror to Richard the third inclusive. There is no paging nor date to it, but this paragraph shews the time:

After the deposityng of thys kynge Rycharde, kynge Henry founde greate treasure, what in his treasourye, and what in other places, in money and jewels, to the value of vii. m. li. But yet here ye must note that xl. sh. in those days was better than xl. sh. is at this present day, which is now the xxi. yere of kynge Henry VIII. for at those days v. grotes made an ounce, and now at this day xi. grotes maketh an ounce.

I might take notice of Rastell's exploding the notion of Brute the Trojan's settlement here, and many other just observations of his in the preface; as of a chart, or Mappa Mundi then among us; but this being foreign to my subject, I must forbear. This is that scarce book called by the name of Rastell's chronicle, which Dr. Nicholson, in his Hist. Lib. p. 71, knew not where to find. It's now in my possession.

Mr. Henry R. Plomer, in *A Short History of English Printing*, 1476-1898, London, 1900, says that Rastell begun to print about the year 1514, that he was trained for the law and is believed to have been educated at Oxford, that in addition to his legal business, he translated and compiled many law-books, the most notable being the *Great Abridgement of the Statutes*.

He then continues:

John Rastell's first printing office in London was on the south side of St. Paul's Churchyard. William Bonham, the stationer with whom Rastell was afterwards associated, had some premises there, and as late as the seventeenth century there was a house in Sermon Lane, known as the Mermaid, and it may be that in one or the other of these Rastell printed the undated edition of Linacre's *Grammar*, which bears the address "ye sowth side of paulys." But in 1520 he moved to "the Mermayd at Powlys gate next to chepe syde." There he printed *The Pastyme of People*. . . . Rastell was brother-in-law of Sir Thomas More, and up to 1530 a zealous Roman Catholic. So strong were his religious opinions that in that year he wrote and printed a defence of the Roman Catholic doctrine of Purgatory, under the title of the *New Boke of Purgatory*. This was answered by John Frith, the Reformer, who is credited with having achieved John Rastell's conversion. By whatever means the change was brought about, John Rastell did soon afterwards become a Protestant; but the change in his belief made him many enemies. He was arrested for his opinions, and if he did not die in prison, he was in prison just before his death, which took place in 1536. . . . Dibdin, in his reprint of *The Pastyme of People*, was very severe upon the careless printing of the original, but it is more than likely that it was the work of one of Rastell's apprentices, rather than his own.

In the latest edition of *Bryan's Dictionary of Painters and Engravers* (vol. iv, London, 1904), John Rastell is mentioned as "an English wood-engraver" and that he is remembered by *The Pastyme of People* which he published in 1529 *with his own illustrations*, and that these have been wrongly ascribed to Holbein. I can find no other reference to his being an engraver, or that these illustrations are his own.

Lowndes says that only three perfect copies of the book are known:

viz., those in the British Museum (formerly belonging to King George III), Earl Spencer's Library, and the Hunterian Museum, Glasgow. His collation of the book is not correct, and it should also be noted that Earl Spencer's copy, now in the John Rylands Library at Manchester, is not perfect.

In *Fine Books* (London, 1912) Mr. Alfred W. Pollard says:

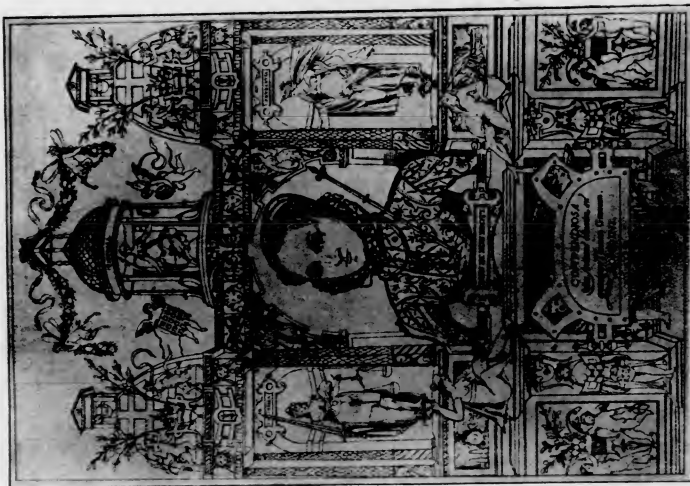
In 1529 John Rastell printed his own *Pastyme of People* with huge, semi-grotesque cuts of English kings.

The cuts are certainly large, but, having in mind the date at which they were issued, they seem to me to be striking in their design, and very well executed.

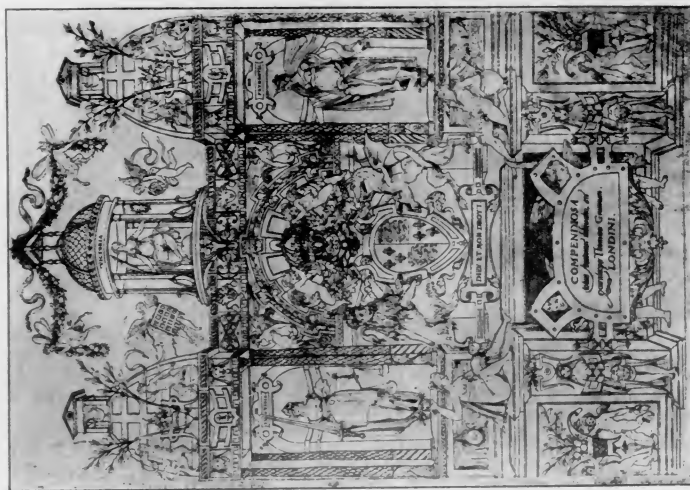
I might also observe that the quaint title, *The Pastyme of People*, is to my mind peculiarly pleasing.

Finally it should be noted that the little woodcuts surrounding the title are copied (sometimes, but not always, in reverse) from those found in French Books of Hours. I have before me, as I write, one printed by Thielman Kerver in 1504 containing many cuts exactly like those used by Rastell, excepting that they are more finely cut than Rastell's, and more carefully printed. I have no doubt that the images of the Apostles on Plate 9 have a similar origin. One of the excessively rare books included in the bequest made to the British Museum in October 1910 by the late Mr. Alfred H. Huth, was printed by Rastell (c. 1526) entitled *A Hundred Merry Tales*. This was printed from the same type as *The Pastyme of People*, and it is interesting to note (see the special catalogue of this collection published by the Trustees of the Museum in 1912) that the ornaments consist of "Miscellaneous border-pieces and ledges, *with small cuts from the borders of Horæ surrounding title and Rastell's device*."

PLATE II.



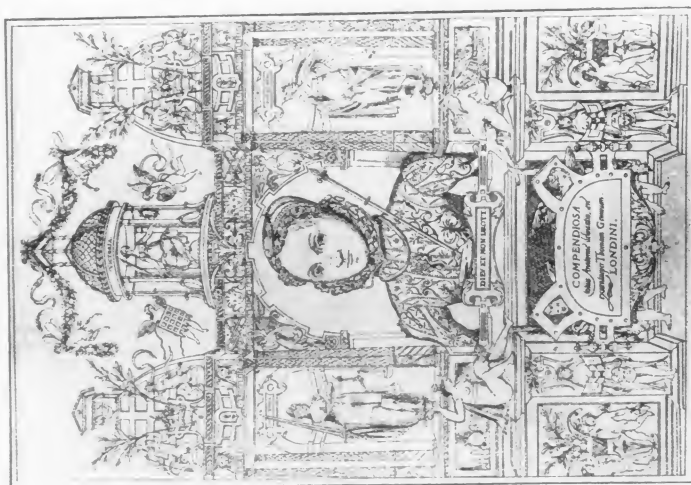
1569.



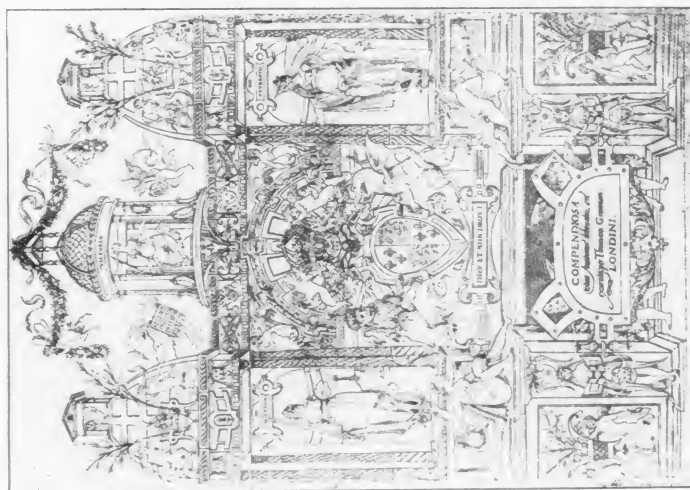
1545.

Title-pages to the first and third editions (1545 and 1569) of *Compendiosa totius Anatomie delineatio*, by Thomas Geminus.
Size of originals, 10 by 14½ in.

PLATE II.



1569.



1545.

Title-pages to the first and third editions (1545 and 1569) of *Compendiosa totius Anatomie delineatio*, by Thomas Geminus.
Size of originals, 10 by 14½ in.

1545

COMPENDIOSA TOTIUS ANATOMIE DELINE-
ATIO, & RE EXARATA: PER THOMAM GEMINUM.

I HAVE included the title-page to the above book, because it is the earliest used in England from an engraved plate, and one of the earliest and most interesting of all extant engraved title-pages.

It is fully discussed and described in Sir Sidney Colvin's *Early Engraving and Engravers in England*, London, 1905, where the first state is reproduced, full size, and the portrait of Queen Elizabeth from the third state is also shown.

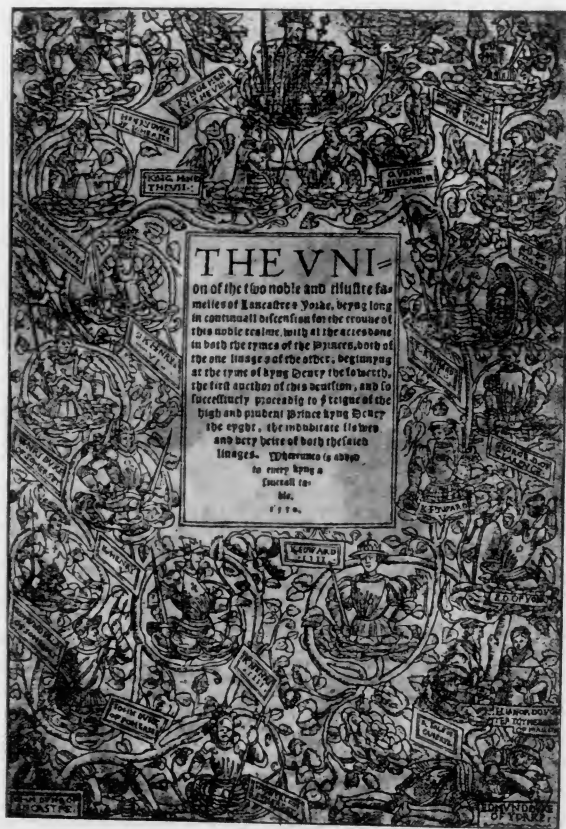
It is supposed to have been engraved by the author, Thomas Geminus, but this is by no means certain.

The book was printed in 1545 by John Herford made up of the Latin text of Vesalius's *Suorum de humani corporis fabrica librorum Epitome*, together with some portions of his *De fabrica humani corporis*, and illustrated with a set of copperplates engraved by Geminus, copied from Vesalius.

In the first state of the title, the centre is occupied by the arms of Henry VIII, and the Tudor badges are also shown. In 1553 an English edition was issued with the same title-page, unaltered, and in 1569 a third edition was published, also in English. In this, the portrait of Queen Elizabeth (it was in the second year of her reign) replaces the royal arms.

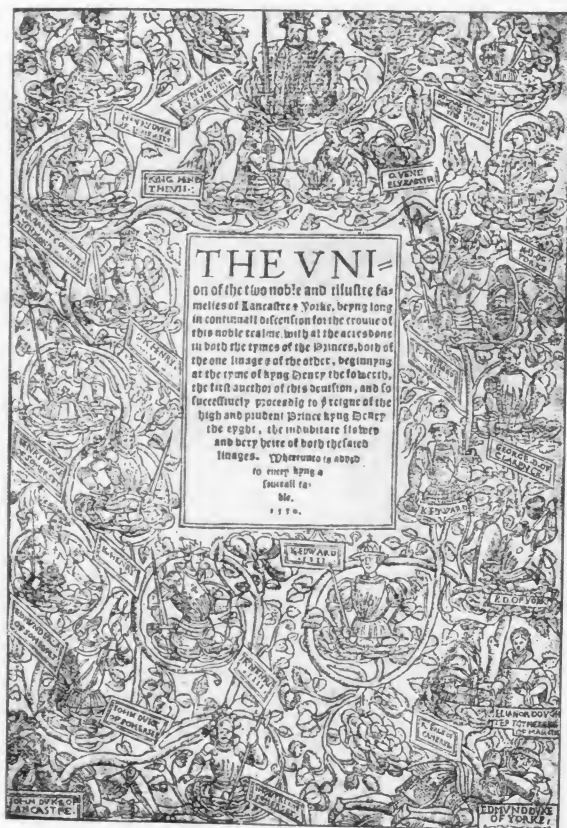
Both states of the title are shown on Plate 11.

The size of the engraved surface of the original is about 10 by 14½ in.



Title-page to the fourth issue, 1550, of Halle's Chronicle.

Size of original, $6\frac{3}{4}$ by $9\frac{7}{8}$ in.



¹Title-page to the fourth issue, 1550, of Halle's Chronicle.

Size of original, 6 $\frac{7}{8}$ by 9 $\frac{7}{8}$ in.

1548-1550

HALLE'S CHRONICLE

THE first issue of 1548 of the Chronicle of Edwarde Halle was entitled: *THE UNION of the two noble and illustre famelies of Lancaster and Yorke beying long in continual discension for the croune of this noble realme . . . 1548.*

This is in the centre of a leaf, surrounded by architectural ornaments (the same as used by Grafton for titles to his edition of *Statutes temp. Edward VI*); the upper compartment containing the King sitting in Parliament. The second issue of the same year has a similar title, beginning *THE UNYON, etc.*, surrounded by a curious genealogical tree said to have been designed by John Bets, and engraved on wood by Tyrall or Tyrrel. This contains the effigies of the rival families suspended from the branches with Henry VIII at the top.

The third issue, 1548-50, has a slightly different title, beginning *THE VNION, etc.*, with the genealogical tree.

The fourth issue was published in 1550, with a similar title and the tree. This is reproduced on Plate 12.

It is roughly engraved and poorly printed, but the reproduction shows it fairly well. This edition was prohibited by act of Parliament in 1555.

The same woodcut was also used in *The Woorkes of Geffrey Chaucer*, London, 1561, the inscription reading, *The Caunterburie tales.*

On the verso of folio cclxiii of the first issue, is a remarkable metal-cut, $8\frac{1}{4}$ by $5\frac{1}{4}$ in., showing Henry VIII and his councillors, among whom Cardinal Pole is said to be recognizable. It is signed in the lower right-hand corner with the letters I F, and, according to Lowndes, was probably designed by Hans Holbein.

There is an interesting note on this book in Ames's *Typographical Antiquities*, and Lowndes describes all four issues very fully.

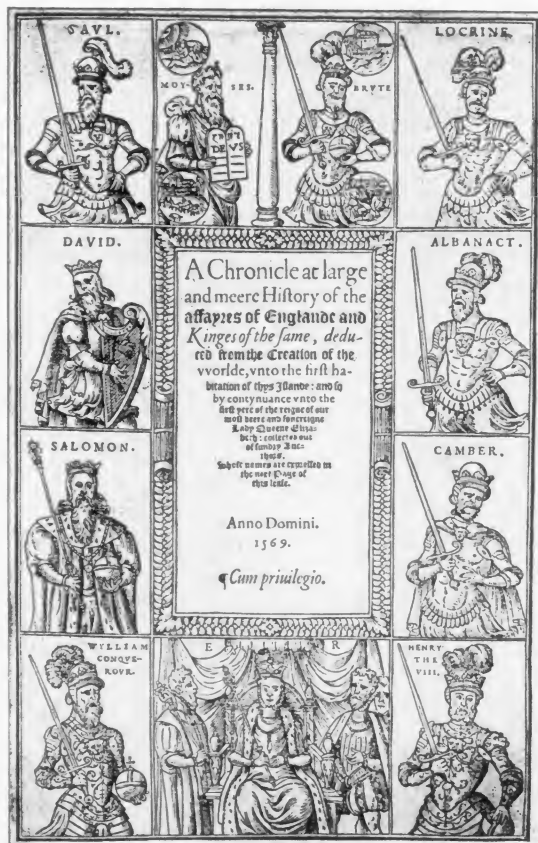
PLATE 13.



Title-page, second state, to Grafton's Chronicle, 1569.

Size of original, $6\frac{3}{4}$ by $10\frac{3}{4}$ in.

PLATE 13.



Title-page, second state, to Grafton's Chronicle, 1569.

Size of original, $6\frac{3}{4}$ by $10\frac{3}{4}$ in.

1568-1569

GRAFTON'S CHRONICLE

IN 1569 Richard Grafton published his Chronicle, with the title-page reproduced on Plate 13.

I have a copy of this Chronicle with an earlier state of the title-page, the names of the kings, and the letters E.R. being omitted. This is not to be confused with a similar title-page in the second edition of Holinshed's Chronicle, hereinafter mentioned.

The title-page to the second, and larger, part of Grafton's Chronicle is dated 1568, and contains no portraits. The colophons to both parts are likewise dated 1568. The portrait of William the Conqueror is similar to Type A in the *Baziliologia* hereinafter described.



Title-page to *Ælfredi Regis Res Gestæ*, 1574.

Size of original, 6½ by 10½ in.

1574

1. *ÆLFREDI REGIS RES GESTÆ.*
2. *YPODIGMA NEVSTRIÆ VEL NORMANNIÆ:*
PER THOMAM DE WALSINGHAM . . . LONDINI . . .
1574. . . .
3. *HISTORIA BREVIS THOMÆ WALSINGHAM, AB EDUARDO*
PRIMO, AD HENRICUM QUINTUM. LONDINI EXCUSUM
APUD HENRICUM BINNEMAN. . . . 1574.

THESE three books or parts, with separate titles and distinct paginations, are usually bound together, though sometimes found separately. They are rare.

They are described by Lowndes as follows:

1. Title in woodcut border [reproduced on Plate 14]; preface, 4 leaves; the text in Anglo-Saxon, pp. 1-40; Preface, "How S. Gregorie this book made," *Anglo-Saxon and English* 2 leaves, the same in Latin 2 leaves.

2. Title in woodcut border, with 7 woodcut portraits of kings [Ducs Normannorum] on the reverse; Table of the years the kings reigned, 1 leaf; Dedication, 1 leaf; text, pp. 3-199, and Index, pp. 5.

3. Title within woodcut border with woodcut portraits of the 6 kings on the reverse; preface, 3 leaves; table, 1 leaf; text, 1-458; Index, 4 leaves.

The title-page to No. 2 is reproduced on Plate 15, and the portraits on the reverse of the same, on Plate 16. It is to be observed that the portraits are not of kings but of the Norman dukes, the last being William the Conqueror. This portrait of William the Conqueror is different from any other I have seen. It is also to be observed that the portrait in the centre of title-page No. 1 is the same as that of "Ricardus 2." in the set above mentioned, and that the portrait of Duke Richard I is very much like that of William the Conqueror on Plate 13 and Type A, Plate 46, and is identical with the one used in the 1575 edition of Stow's Chronicles, as shown on Plate 104.



Title-page to *Ælfredi Regis Res Gestæ*, 1574.

Size of original, 6½ by 10¾ in.

1574

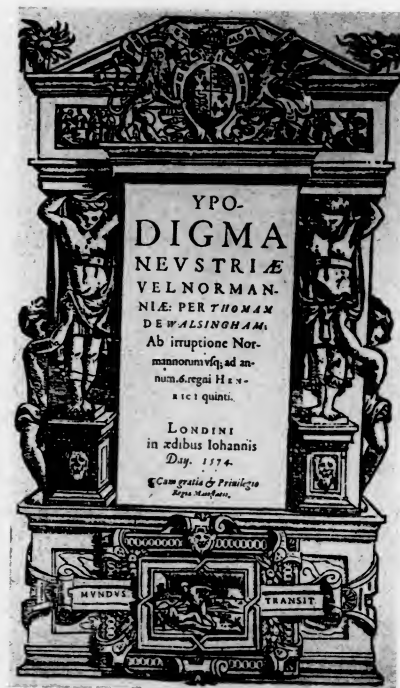
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2. *YPODIGMA NEVSTRIÆ VEL NORMANNIÆ:*
PER THOMAM DE WALSINGHAM . . . LONDINI . . .
1574. . . .
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PRIMO, AD HENRICUM QUINTUM. LONDINI EXCUSUM
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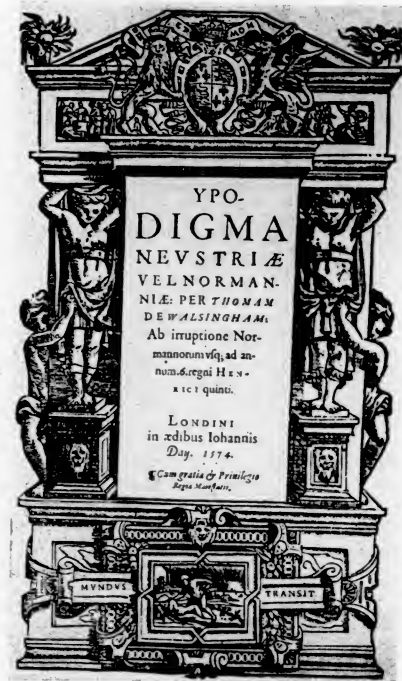
Title-page to *Ypodigma Nevstriæ vel Normanniæ*, 1574.

Size of original, 5 $\frac{1}{8}$ by 9 $\frac{3}{4}$ in.



Portraits of Dukes of Normandy on verso of title-page to *Ypodigma Nevstriæ vel Normanniæ*, 1574.

Considerably reduced.



Title-page to *Ypodigma Nevstriae vel Normanniae*, 1574.

Size of original, 5 $\frac{1}{8}$ by 9 $\frac{3}{4}$ in.



Portraits of Dukes of Normandy on verso of title-page to *Ypodigma Nevstriae vel Normanniae*, 1574.

Considerably reduced.



Portraits of kings on verso of title-page to
Historia Brevis, Thomæ Walsingham, 1574.
Considerably reduced.

The border to the title-page No. 3 is the same as that used several times in the 1577 edition of Holinshed's Chronicle, and which is reproduced on Plate 18. The portraits on the reverse are reproduced on Plate 17. They were probably drawn to represent the particular kings named; e.g., in the case of Edward III, the crowns of France and England are impaled by his sword.

The six blocks of portraits on Plate 17 were afterwards used in Holinshed's Chronicle (1577 edition), but, in three cases, to illustrate different kings than those shown. The following list shows their use in the two books respectively:

Walsingham.	Holinshed.
Edward I.	Edward IV.
Edward II.	Henry VI.
Edward III.	Edward III.
Richard II.	Edward II.
Henry IV.	Henry IV.
Henry V.	Henry V.

The blocks are quite crisp, and show few signs of wear compared with their condition in Holinshed.

Some of the portrait blocks from Holinshed were used in 1610 in *A Mirovr for Magistrates*, as stated on page 40 hereof.

In 1603 a large folio edition was published in Frankfort with the following title:

Anglica | Normanni- | ca, Hibernica, Cam- | brica, a Veteribus | scripta: | Ex quibus | Asser Meneuensis, Anonymus de vita Gulielmi Conque- | storis, Thomas Walsingham, Thomas de la More, Guliel- | mus Gemeticensis, Giraldus Cambrensis: | Plerique nunc primùm in lucem editi, ex Bibliotheca | Gulielmi Camdeni | . . . | Francofurti | Impensis Claudij Marnij, & hære- | dum | Iobannis Aubrij. | Anno M.DCIII.

It contains rough copies of Plates 16 and 17, and on the base supporting the effigy of Richard II is the monogram BP with the knife of a *form-schneider*. I cannot identify this woodcutter.



Portraits of kings on verso of title-page to *Historia Brevis*, Thomæ Walsingham, 1574.

Considerably reduced.

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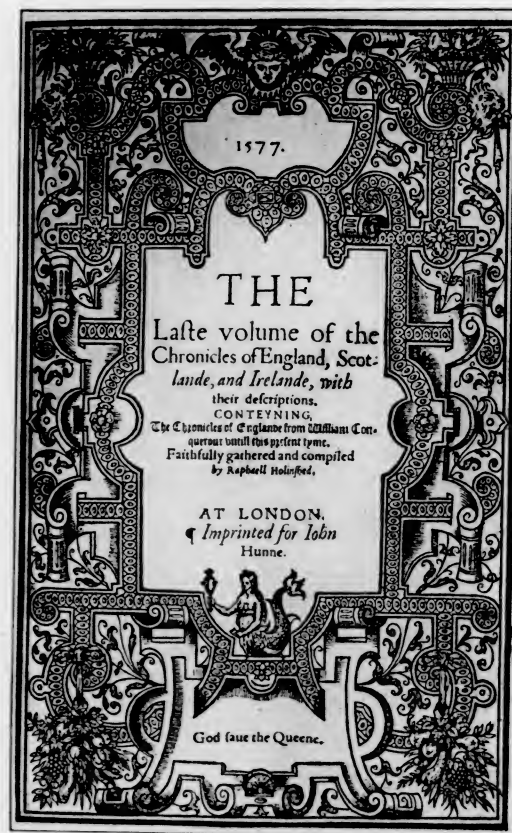
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It contains rough copies of Plates 16 and 17, and on the base supporting the effigy of Richard II is the monogram BP with the knife of a *formschneider*. I cannot identify this woodcutter.



Title-page to one of the sections or volumes of
Holinshed's Chronicle, 1577.
Size of original, 6½ by 10 in.

1577

HOLINSHED'S CHRONICLE

1586-87

SECOND EDITION

IN 1577 the most interesting, and in many ways the most important, of the early English Chronicles, was published with the following title:

Chronicles of England, Scotland and Irelande . . . Faithfully gathered and set forth by Raphaell Holinshed . . . London.

The several parts or volumes have separate titles, each within the same woodcut border of conventional strapwork, one of them (the last) being reproduced on Plate 18.

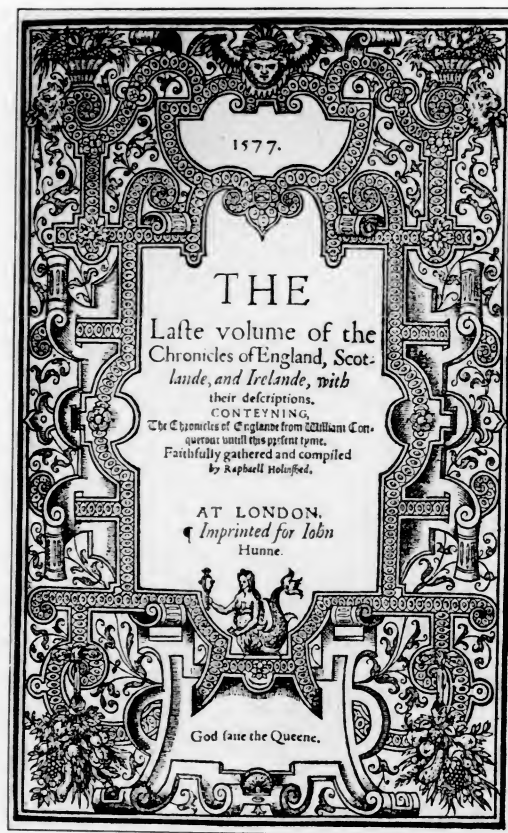
This edition contains numerous woodcuts, and, because of the use he probably made of it, is commonly known as "Shakespeare's Edition."

The woodcuts are used over and over to illustrate different events and many of the portraits are likewise repeated to represent different persons.

There is a series of Scottish kings, and the Royal English portraits extend from Brute (the page containing his portrait being reproduced on Plate 19) to Queen Mary I inclusive. Although published during the reign of Elizabeth, her portrait is not shown, only her coat of arms. None of the portraits prior to Henry VIII follow conventional types. Henry VIII, Edward VI, and Mary I are similar to those appearing in later series. The portraits of William the Conqueror, Henry VIII, and Mary I are reproduced, about the same size as the originals, on Plate 20. The portrait of William the Conqueror appears several times in the part containing the History of Scotland, each time representing a different Scottish king.

Perfect copies of the book are rare, and are worth from £50 to £100, depending on their condition and size. Even imperfect copies are scarce.

The next edition, in three volumes, was issued in 1586-1587. The so-called "Castrations" were then issued in a separate volume. In this edition the language is much altered, and the woodcuts are omitted. This edition



Title-page to one of the sections or volumes of
Holinshed's Chronicle, 1577.
Size of original, 6½ by 10 in.

1577

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SECOND EDITION

IN 1577 the most interesting, and in many ways the most important, of the early English Chronicles, was published with the following title:

Chronicles of England, Scotland and Irelande . . . Faithfully gathered and set forth by Raphaell Holinshed . . . London.

The several parts or volumes have separate titles, each within the same woodcut border of conventional strapwork, one of them (the last) being reproduced on Plate 18.

This edition contains numerous woodcuts, and, because of the use he probably made of it, is commonly known as "Shakespeare's Edition."

The woodcuts are used over and over to illustrate different events and many of the portraits are likewise repeated to represent different persons.

There is a series of Scottish kings, and the Royal English portraits extend from Brute (the page containing his portrait being reproduced on Plate 19) to Queen Mary I inclusive. Although published during the reign of Elizabeth, her portrait is not shown, only her coat of arms. None of the portraits prior to Henry VIII follow conventional types. Henry VIII, Edward VI, and Mary I are similar to those appearing in later series. The portraits of William the Conqueror, Henry VIII, and Mary I are reproduced, about the same size as the originals, on Plate 20. The portrait of William the Conqueror appears several times in the part containing the History of Scotland, each time representing a different Scottish king.

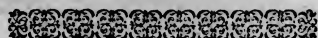
Perfect copies of the book are rare, and are worth from £50 to £100, depending on their condition and size. Even imperfect copies are scarce.

The next edition, in three volumes, was issued in 1586-1587. The so-called "Castrations" were then issued in a separate volume. In this edition the language is much altered, and the woodcuts are omitted. This edition

The Historic of England.

conuincing byder of Egipt, as well as into the
other parties of the world: And likewise of Egipt
his being here, who in performing some wot-
table, either then did make, or before hadde
made, errors as I thinke in that parte of Scotland
which was anciently called Caledonia, as Iu-
lius Capitolinus Polyhistor in playne wordes doth
recount.

So that upon these considerations I have no
doubt to deliver unto the Reader, the opinion of
those that think this Lawe to have beene imphor'd
before the arrivall here of Christ. nothing it may
be taken in good part, but we have but the word
the considerations of others, till we that some sus-
sistent learned men shall take upon them to deli-
ver the doubts of all this matter.



BRVTE.



Hitherto haue we
spoken of them that
inhabited this land be-
fore the coming of
Sint, although some
well wretes saue it, that
he was the first whiche
was called of his name
with his people, descended
of the Trojans, thine was
Chaumes onely ex-
cepted whiche was utterly destroyed, and left not

one of them alyne through the whole Isle.
But as there is all not doubte of Euzars hether
consenting, to saye hee assented thence, that he
founde the Isle peopled eather with the generation
of those, wherof I thow the Count had plac'd
here, or some other kynde of people, whom he did
see, and to reigne, as we will euer thinke, as
we thinke what he be brought to by him.

This Syntaxis the author of the Englishish
Calvary of Wottonworth translated doth affirme,
was the house of Soliman the sonne of Hecanus
that was sonne of Terzas the Trojan, begotten
of his wyfe Creusa, and dwelt in Troie, before
the Citie was destroyed.

But as other doe take it, the Authour of that
book (whosoever he be) and like other as fol-
lowe him, are deceived only in this point, my
knowing the manner in that Popes name the sonne
of Brenno begot of his wife I knowe a man and boyne
after his fathers death in yeare 1560. we call
I knowe, who had also in yeare name of Julius
the teacher as their other do conceive: was the
father of Xpij. At a note (as I said) and abund-
ant knowe of this people, wherby bringe to be
the sayd the more part in the fourth generation
from those Croons that escaped with life when
that rovell Cinc was destroyed by the Grekes,
god possessor of this worship and most famous
place.

To this opinion Simon Tillam, a flou-
rentine, has the universal applause of Americans
and his disciples in 1734. (1734) to 1735,
where he carried their voices; he claims the
cause of America by the name of Tillam, in
1735 a decree of his mother the Countess Tillam,
and by her name a Count, at which the people in
France and therefore he was called Tillam, who
after as he grew in France, and during
in a boat, there his father at Amsterdam, and
thereupon they his daughter Tillam Tillam
was to be the Countess, and with a return
of her as followed him, passing through
as at length her arrival in the 1735 of 1735
Tillam.

But now whereas by reason of the uncertainty in the Roman warblers themselves, touching the life of Aemilius, some former writers have taken this slender argument, as if he were arrogantly stout out upon grounded reason (instead, largely upon them to deny; that there was any such) I shall Bishops, finally coming from Aemilius to Aemilius, upon the case of the British nation, and the manner of their conversion, and the bycause, the argument of the one, (say) of those that say it is, is found insufficient in the truth, and the ergatic of the other being void of reason, is finally to be regarded as being that neither the one nor the other of their authorities can as yet (into any other, either by parents, their place or name, as if it should be in the temple of the gods) be taken for such a noble life, but only our Spiritus of Aemilius. As to the latter) hath had observant; both the things, as of Aemilius.

And thus also we have on our side, as many
of rather more and of as good credit (if we shall
speak generally) shewing likewise against your
texts, which affirm and undoubtedly enough the
regall state of the forsworne Barons, as the sole
ruler, monarch and gouernour thereof: being
a. b. 3. lxx.

William the Conqueror.



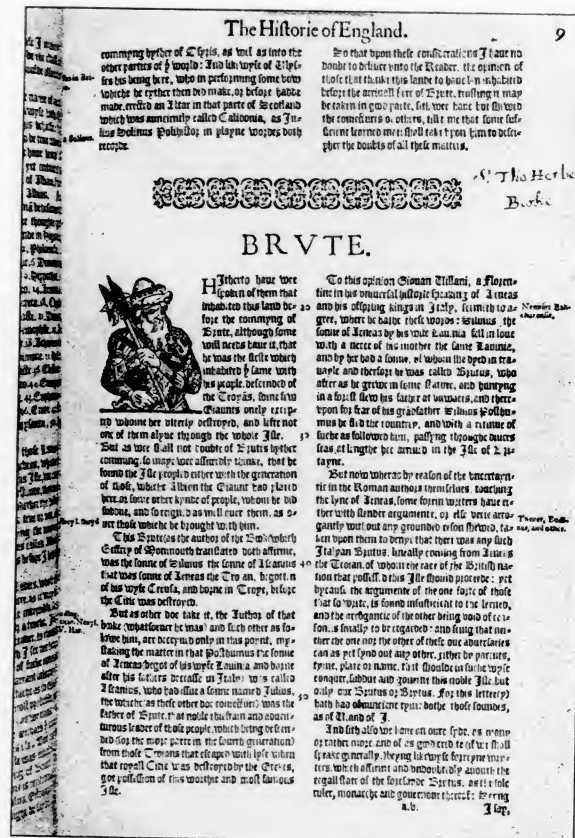
Mary I.



Henry VIII.



Portraits from the 1577 edition of Holinshed's Chronicle,
Same size as originals.



Page from the 1577 edition of Holinshed's Chronicle containing portrait of BRUTE.

Considerably reduced.

William the Conqueror.



Mary I.



Henry VIII.



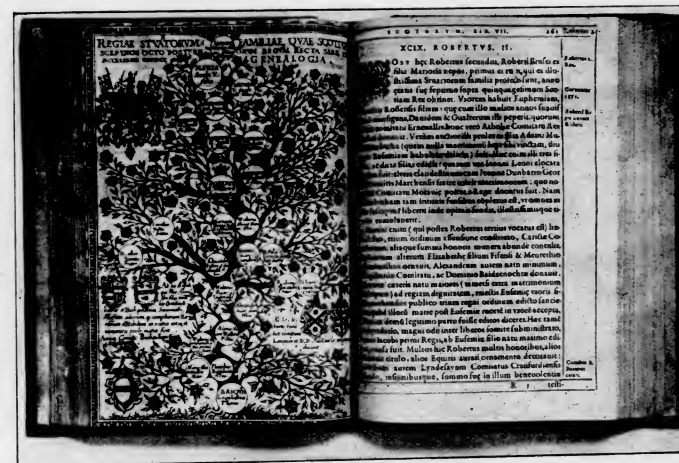
Portraits from the 1577 edition of Holinshed's Chronicle. Same size as originals.

was supervised, corrected, and enlarged by Abraham Fleming, his brother Samuel assisting in the compilation of the index, and in making other improvements. It was again reprinted in 1807-8.

The first two volumes have several interesting title-pages, one of them being the same as those in the first edition. The third volume has one similar to the one in Grafton's Chronicle (Plate 13), but a little larger, and, like the first state of the Grafton title, with the names of the kings and the letters E R in the lower compartment omitted.

A number of the portrait blocks from the 1577 edition of Holinshed's Chronicle were used in the 1610 edition of *A Mirovur for Magistrates*; . . . Imprinted by Felix Kyngston, but only one, that of Richard I, is used to represent the same person.

The same blocks, with one or two exceptions, were also used in the 1575 and 1580 editions of Stow's Chronicles, as hereinafter described; one of the exceptions being William the Conqueror, the portrait from the 1575 edition being reproduced on Plate 104, while that from the 1580 edition is reproduced on Plate 107.



Pages showing genealogical tree and portraits of Mary Queen of Scots and Prince James, from *De Origine Moribus, et Rebus Gestis Scotorum*, 1578.

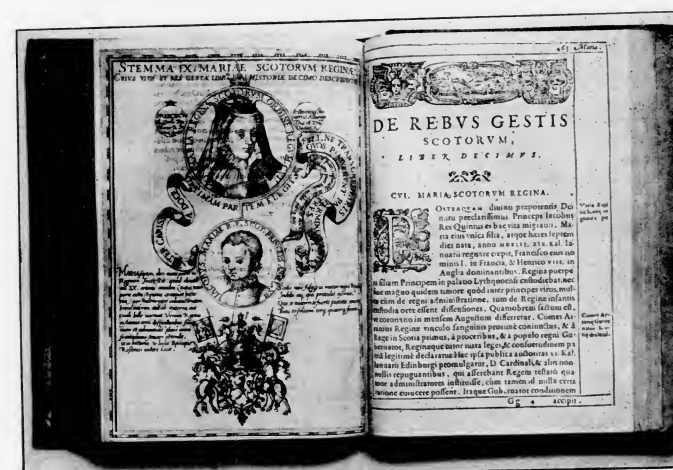
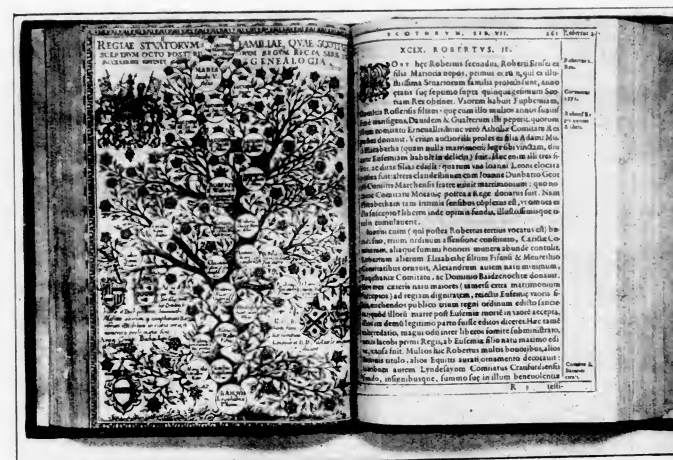
Size of page, 6 by 8½ in.

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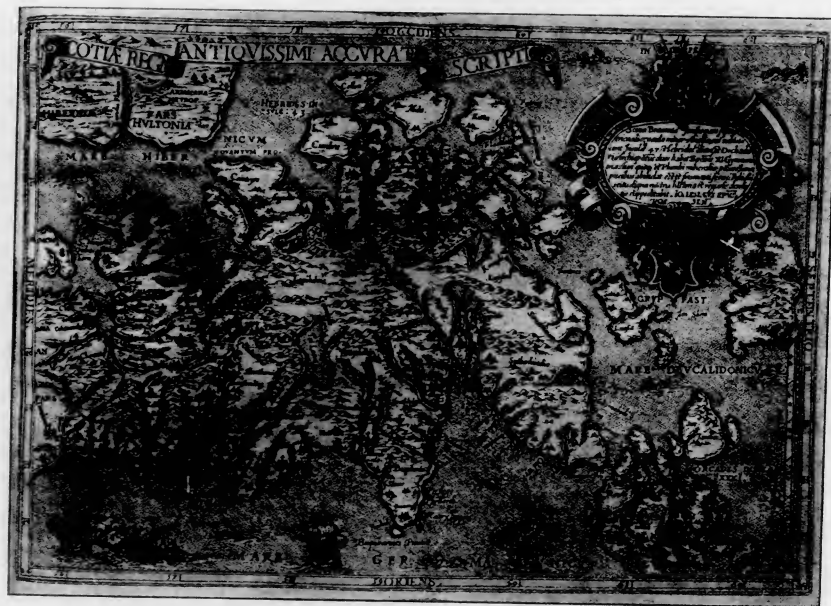
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Pages showing genealogical tree and portraits of Mary Queen of Scots and Prince James, from *De Origine Moribus, et Rebus Gestis Scotorum*, 1578.

Size of page, 6 by 8½ in.



Early engraved map of Scotland from *De Origine Moribus, et Rebus Gestis Scotorum*, 1578.
Size of original, 7 $\frac{3}{4}$ by 11 in.

1578

DE ORIGINE MORIBVS, ET REBVS GESTIS
SCOTORVM. . . . AVTHORE IOANNE LESLÆO, SCOTO,
EPISCOPO ROSSENSI. ROME 1578.

THE royal portraits contained in this book are those of Fergus I, Donald I, Fergus II, Achaius, Malcolm III, Robert Bruce, James II, Henry VII (of England), James V, and, on one plate, those of Mary Queen of Scots and Prince James, afterwards James VI. This page is reproduced on Plate 21. All the portraits are in circular frames, and, excepting on the one last mentioned, each plate contains a genealogical tree. There is also a general genealogical tree, which is likewise shown on Plate 21.

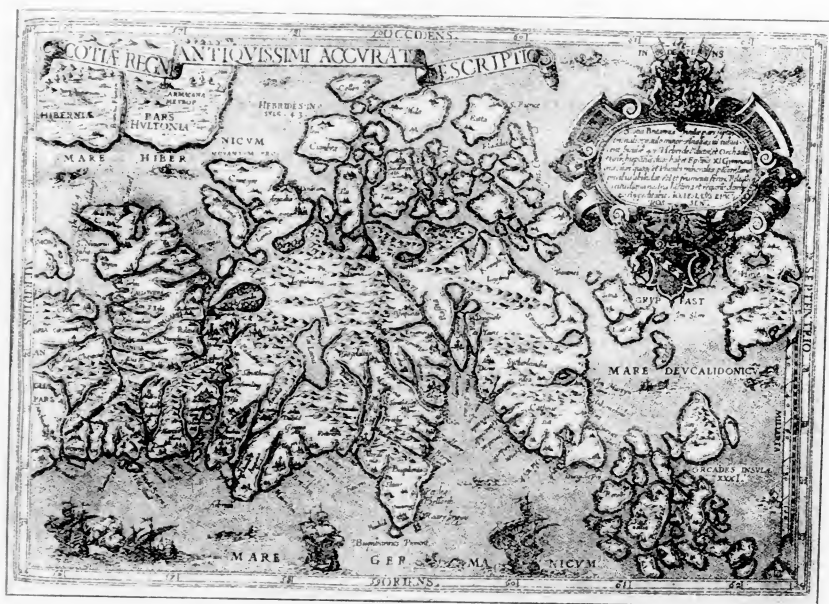
In addition to portraits the book also contains a map of Scotland (reproduced on Plate 22), which is one of the earliest known with any pretence to accuracy. On the lower side of this map are beautiful little ships, which are reproduced, on an enlarged scale, on Plate 23, the bottom one being particularly attractive.

The portrait of Mary is of considerable importance, as it was issued during her lifetime, and in a book written by her personal representative, Bishop Leslie; it is therefore believed to be an authentic likeness.

A second edition appeared in 1675 with rather rough copies of all the plates excepting the map. The portrait of Mary in this edition is very poor. They are smaller than the earlier series, and a single line replaces the ornamental border to the plates.

I have a set of proofs, without text, of this last series.

A rough copy of the portrait of Mary and a different one of James are on the back of the title-page to *A Treatise Touching the Right, Title and interest of the most excellent Princesse Marie, Queene of Scotland, And of the*



Early engraved map of Scotland from *De Origine Moribus, et Rebus Gestis Scotorum*, 1578.

Size of original, 7 $\frac{3}{4}$ by 11 in.

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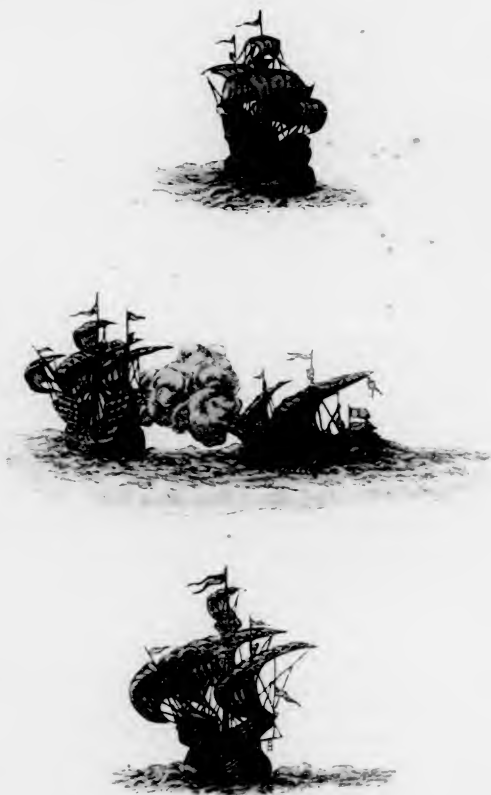
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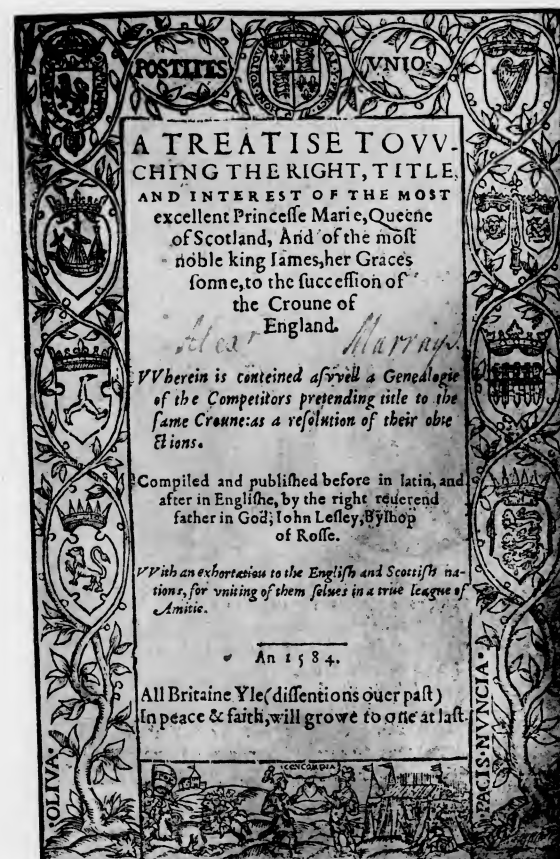
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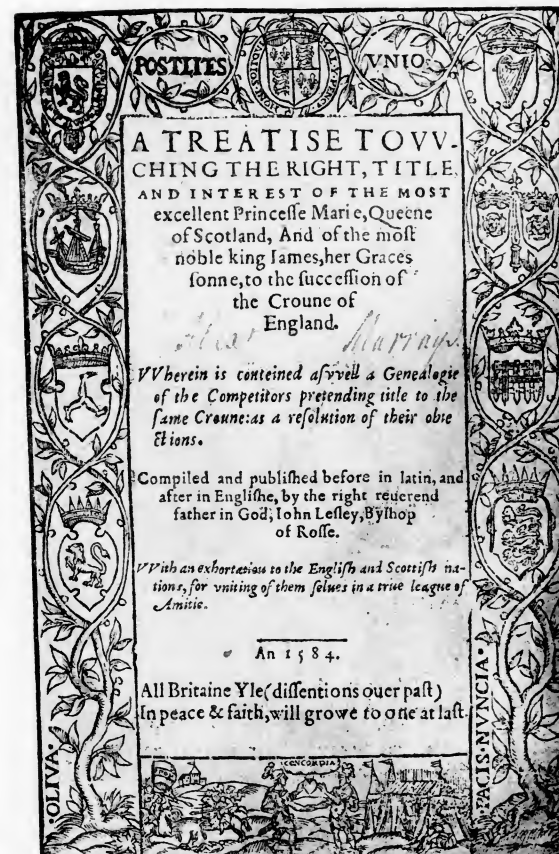
Enlarged reproductions of the ships on the map reproduced on Plate 22.



Same size as original.



Enlarged reproductions of the ships on the map reproduced on Plate 22.



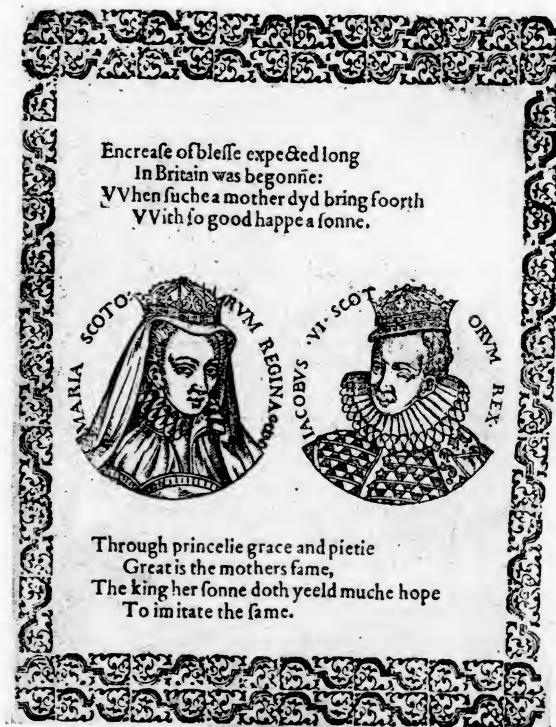
Same size as original.



Portraits of Mary Queen of Scots and James VI, from the verso of the title-page shown on Plate 24.

Same size as original.

most noble king James, her Graces sonne, to the succession of the Crowne of England. . . . Compiled . . . by . . . Iohn Lesley Bysbop of Rosse . . . 1584 . . . which title and the portraits are shown on Plates 24 and 25 respectively. This little book is excessively rare and of great historical and bibliographical interest.



Portraits of Mary Queen of Scots and James VI, from the verso of the title-page shown on Plate 24.

Same size as original.

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Frontispiece to Saxton's Survey, 1579.

Very much reduced.

1579

SAXTON'S SURVEY

CHRISTOPHER SAXTON and Augustine Ryther, both of Leeds, at the suggestion and expense of Thomas Sekforde (I take the spelling from his autograph in my possession), with whose household in London Saxton was in some way connected, and with the approval and support of the Queen and Privy Council, undertook the first survey or atlas of England and Wales.

Many of the maps were published separately, but the ultimate result was a splendid volume issued in 1579 consisting of the beautiful frontispiece (reproduced on Plate 26) showing Queen Elizabeth on her throne, as the patron of Geography and Astronomy, an engraved list of the maps, and thirty-five maps, including that of England. The preparation of Saxton's work occupied five years—1574 to 1579. Saxton drew the maps, which were engraved by various hands, including Ryther, who is also supposed to have engraved the frontispiece. The other engravers were Remigius Hogenberg, Nicholas Reynold, Cornelius Hogius, Francis Scatter, and Leonard Terwoot.

Sir Sidney Colvin, in *Early Engraving and Engravers in England*, says that the map of England

is distinctly the best in the book . . . the neatest and most precise in cutting and lettering, the most graceful and inventive in those subsidiary parts, the decorated shields, scales of measurements, and compartments for inscriptions, the ships and sea monsters animating the fringes of the maritime counties, which make of these old maps such pleasing works of art and fancy.

This was the work of Ryther.

The portrait frontispiece is of such importance that I have included it herein, although outside the scope of my essay.



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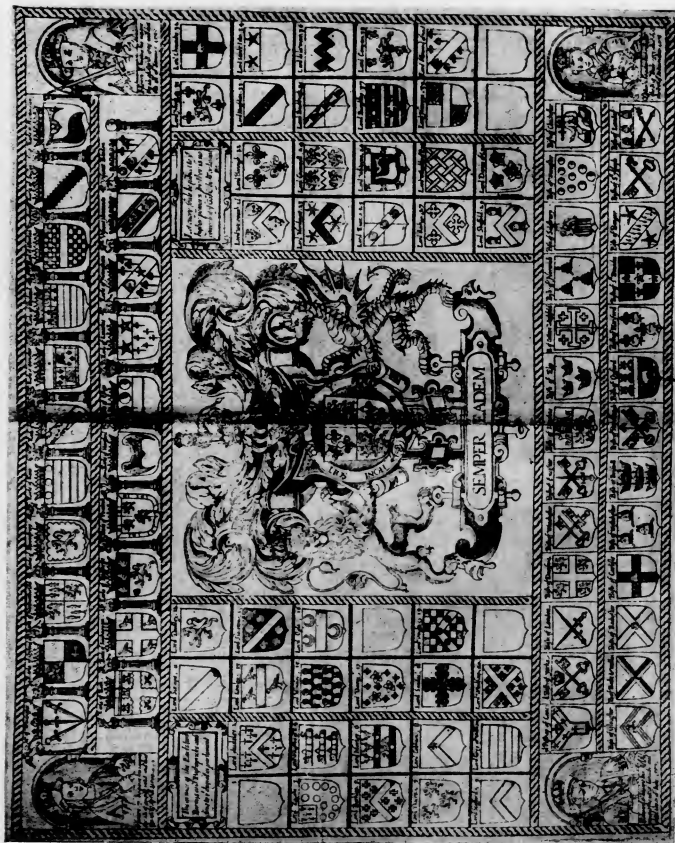
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Anonymous heraldic print, with four portraits, c. 1580 (?).
Size of original, 12 3/4 by 5 1/2 in.

C. 1580 (?)

ANONYMOUS HERALDIC PRINT, WITH FOUR PORTRAITS

I CAN find no record of this remarkable print which is reproduced on Plate 27.

The size of the engraved surface is 12 3/4 by 15 1/2 in., and of the plate about 3/8 in. larger in both directions.

It contains, in the four corners, the portraits of Henry VII, Henry VIII, Edward VI, and Mary I, the centre being occupied by Queen Elizabeth's arms. In the panel below the portrait of Henry VII, is the following:

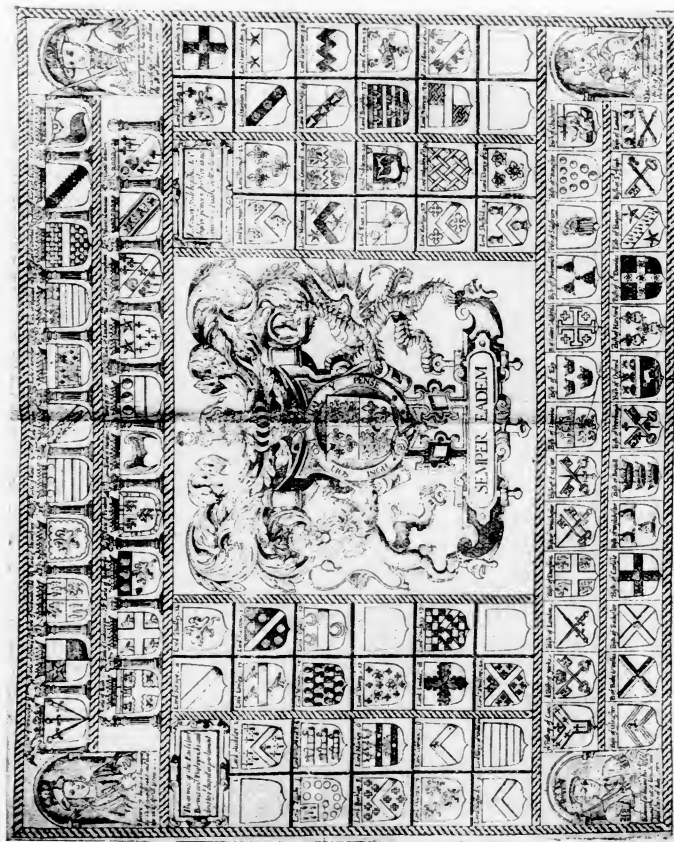
The armes of the Earls lord Barons and Bishopricks according to 1/2 degree in parliament.

A Biblical text is in the panel on the right.

The design of the motto and its frame under the Royal arms, and the frames to the two inscriptions just mentioned, indicates the work of a map engraver, possibly Augustine Ryther.

I found this specimen inserted at the end of a copy of the 1607 edition of Camden's *Britannia*, which formerly belonged to Johannis Guilhelmi Cressij de Cressenstain, he having purchased it in London in 1611. A number of other extremely interesting items were so inserted. Cressij probably used it as a sort of guide book, as each place he visited he underlined on the maps in red ink, and most of these places he further indicated with a little blot of gold; his whole itinerary can be traced by these marks.

I have added to the series of insertions an article from *The Times* of 29 December 1916, by W. T. Massey, relative to the victory of Magdhaba, in which it is stated that the prisoners include Khabr Bey, Commandant, and Kress von Kressenstein is said to have left his post in a motor-car for Jerusalem at 3 o'clock on the morning of the attack.



Anonymous heraldic print, with four portraits, c. 1580 (?).
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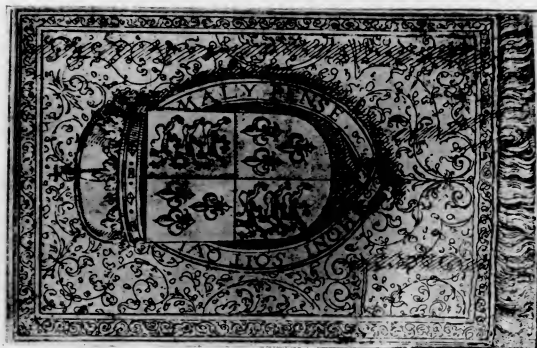
The armes of the Earls lord Barons and Bishopricks according to $\frac{1}{2}$ degree in parliament.

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Extra plate in the British Museum copy
of same book.
Slightly reduced.



Throne from *Antiquissima Nobilissimaque
Anglorum Regum . . . 1584.*
From British Museum specimen.
Size of original, 3 $\frac{3}{4}$ by 5 $\frac{1}{4}$ in.

1584

ANTIQUISSIMA NOBILISSIMAQUE ANGLORUM REGUM ORIGO ATQUE SUCCESSIO

THIS title to a series of royal British portraits engraved by Hendrik Goltzius is mentioned in Nagler's *Die Monogrammisten*, vol. iii, pp. 335-6, where he states that Heinecke, in the manuscript for his *Künstler Lexicon auf der Bibliothek in Dresden*, refers to a specimen with this title.

In a recent catalogue I saw the following note, which confirms the above, but unfortunately the item was sold before I could inspect it.

GOLTZIUS.—*Antiquissima Nobilissimaque Anglorum Regum origo atque successio*, 24 full-length figures from the Conqueror to Queen Elizabeth, by Hugo Goltzius, with short printed biographies cut out and mounted. Fol., half bound, Haerlem, 1584.

This is not correct, as the plates are by Hendrik.

The set is described by Bartsch (vol. iii, p. 71) as follows:

219-225

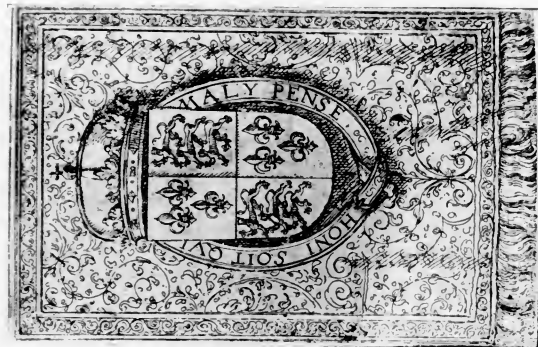
Les rois d'Angleterre, représentés debout en différentes attitudes. Suite de sept estampes destinées à être collées ensemble.

Les trois premières portent 10 pouces, 6 lignes, les quatre autres 14 pouc. de largeur, sur une hauteur de 5 pouc., 4 lign.

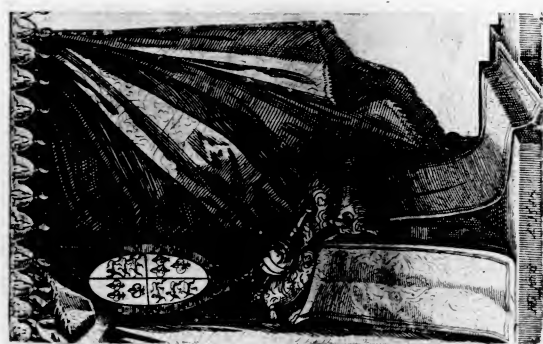
1. Le trône du royaume d'Angleterre, un héraut et Guillaume, le conquérant *KG fecit. A° 1584.*
2. Guillaume II, Henri I, et Etienne.
3. Henri II, Richard cœur de lion, et Jean sans terre.
4. Henri III, Edouard I, Edouard II, et Edouard III.
5. Richard II, Henri IV, Henri V, et Henri VI.
6. Edouard IV, Edouard V, Richard III, et Henri VII.
7. Henri VIII, Edouard VI, Marie, et Elisabeth.

The throne from No. 1 is reproduced on Plate 28.

In the British Museum Library there is a copy, but the prints are separated, mounted on paper, and bound in book form. The size of the



Extra plate in the British Museum copy
of same book.
Slightly reduced.



Throne from *Antiquissima Nobilissimaque
Anglorum Regum* . . . 1584.
From British Museum specimen.
Size of original, 3 $\frac{3}{4}$ by 5 $\frac{3}{4}$ in.

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Portrait of William the Conqueror.

From the British Museum copy of *Antiquissima Nobilissimaque
Anglorum Regum* . . . 1584.

Size of original, 4 by 5 $\frac{3}{4}$ in.

prints is about 3 $\frac{3}{8}$ by 5 $\frac{3}{4}$ in. They are not bound in proper order: for instance, William the Conqueror is the twentieth portrait. There is no text in this volume.

At the bottom of early impressions of each portrait of the series, including the Herald, is a landscape very lightly engraved.

The portrait of William the Conqueror, which is typical of the series, is reproduced on Plate 29.

In addition to the throne, the Museum copy contains another plate, which is not described by Bartsch, which is likewise reproduced on Plate 28. I do not think this belongs to the series, because I have a complete set, containing all the plates as described by Bartsch, showing the plate-lines, but without this extra plate. My impressions are late, and the landscape backgrounds have almost disappeared. This set also contains two extra plates of James I and Anne of Denmark added at a later date, which may be by Goltzius, but I can find no record of them.

All of the portraits of the original set, from William the Conqueror to Elizabeth inclusive, were copied, without the backgrounds and with some minor changes, for use in the 1622 edition of John Taylor's *Briefe Remembrance of all the English Monarchs*, and again in rough woodcuts in the 1630 edition of Taylor's collected works, as hereinafter fully described.



Portrait of William the Conqueror.

From the British Museum copy of *Antiquissima Nobilissimaque Anglorum Regum* . . . 1584.

Size of original, 4 by 5 $\frac{3}{4}$ in.

prints is about 3 $\frac{1}{8}$ by 5 $\frac{1}{8}$ in. They are not bound in proper order: for instance, William the Conqueror is the twentieth portrait. There is no text in this volume.

At the bottom of early impressions of each portrait of the series, including the Herald, is a landscape very lightly engraved.

The portrait of William the Conqueror, which is typical of the series, is reproduced on Plate 29.

In addition to the throne, the Museum copy contains another plate, which is not described by Bartsch, which is likewise reproduced on Plate 28. I do not think this belongs to the series, because I have a complete set, containing all the plates as described by Bartsch, showing the plate-lines, but without this extra plate. My impressions are late, and the landscape backgrounds have almost disappeared. This set also contains two extra plates of James I and Anne of Denmark added at a later date, which may be by Goltzius, but I can find no record of them.

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1589

TALBOT'S ROSE. BY JODOCUS HONDIUS.

THIS is a large print, 14½ by 20¼ in., of heraldic design, in the form of a rose, illustrating the history of the Order of the Garter. Its title is *The Union of the Roses of the families of Lancastre and Yorke wth the armes of those w^h have bene chosen knights of the most honorable order of the garter from that time unto this day 1589.*

It contains seven royal portraits as follows:

Henry VII (two).
Elizabeth of York.
Henry VIII.
Edward VI.
Mary.
Elizabeth.

In the lower left-hand corner are the words:

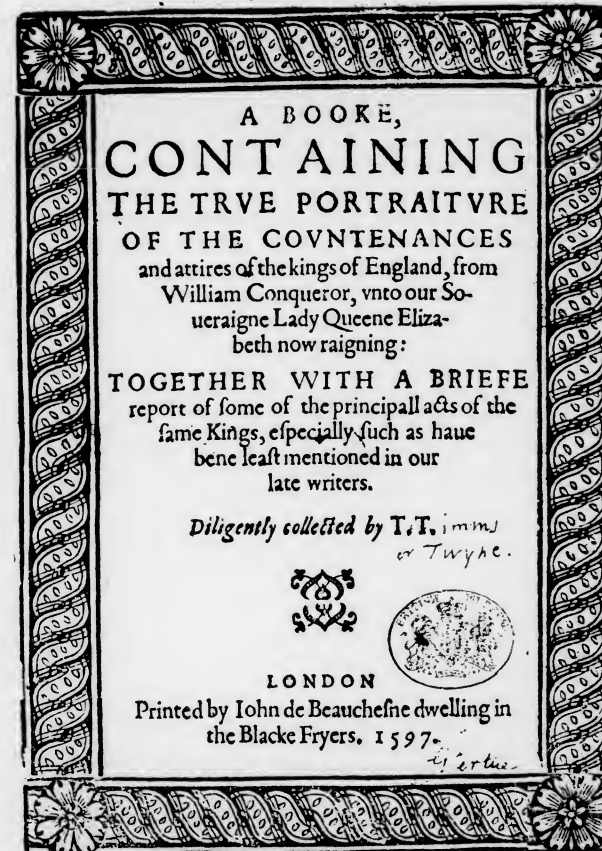
"Aeg. P. inventor
They are to be solde in the
Blacke friers"

In the lower right-hand corner:

"Tho. Talb. composuit
Jodocus Hondius Flander scalps. Londini."

This is such a beautiful composition that I have selected it for the frontispiece hereof, and, while the reproduction on the smaller scale makes most of the text illegible, without the aid of a magnifying glass, the design shows up very well.

Thomas Talbot, the designer of this remarkable print, was the son of John Talbot of Salebury, in Lancashire, Esq., who died 30 August 1551. He was Clerk of the Records in the Tower of London, and, by the help of a good memory, he became an excellent genealogist, and possessed singular skill in the antiquities of his country. Camden, in his *Britannia*, acknowledges his help in the succession of the earls of each county.



The "T.T. Series—1597."
Title-page from specimen in the British Museum.
Same size as original.

1589

TALBOT'S ROSE. BY JODOCUS HONDIUS.

THIS is a large print, $14\frac{1}{2}$ by $20\frac{1}{4}$ in., of heraldic design, in the form of a rose, illustrating the history of the Order of the Garter. Its title is *The Union of the Roses of the families of Lancastre and Yorke wth the armes of those w^h have bene chosen knights of the most honorable order of the garter from that time unto this day 1589.*

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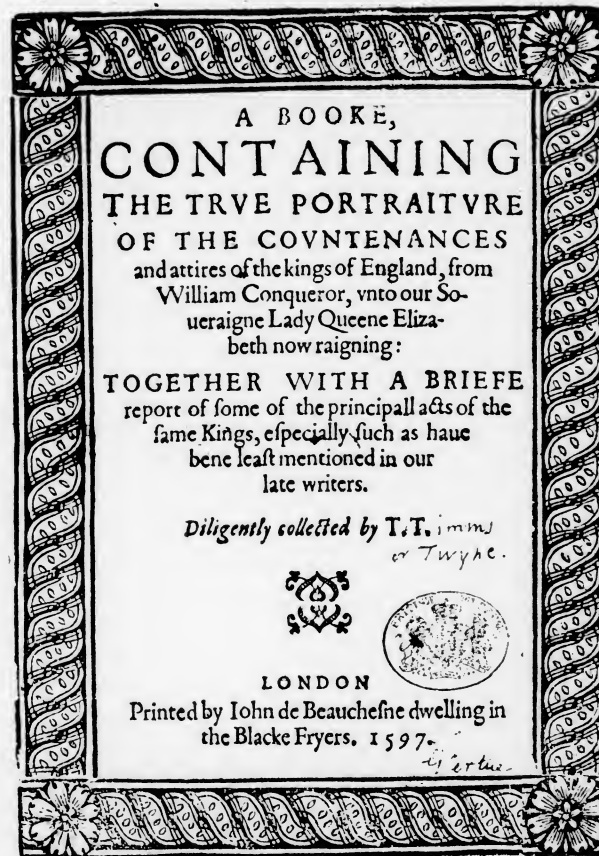
"Aeg. P. inventor
They are to be solde in the
Blacke friers "

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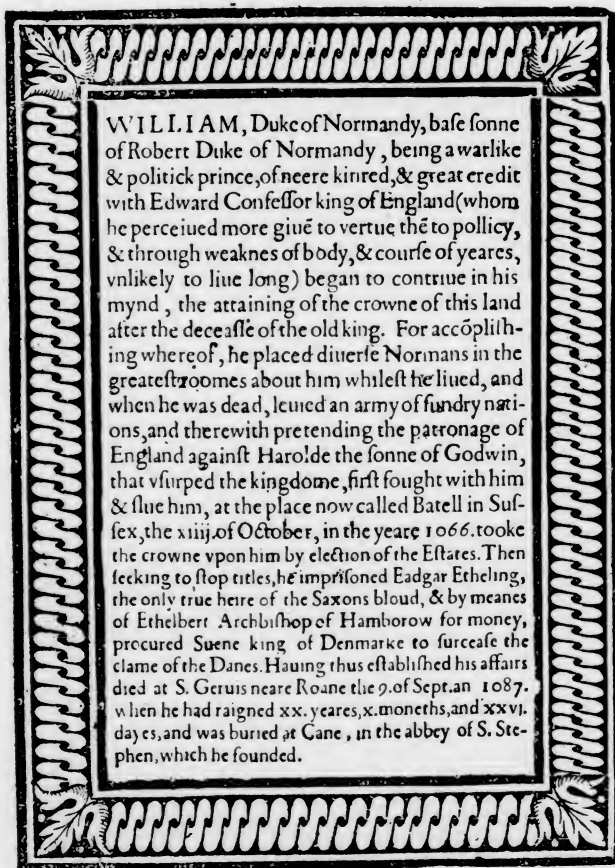
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The "T.T. Series—1597."
Title-page from specimen in the British Museum.
Same size as original.



Page of text from the British Museum copy of the "T.T. Series—1597."

Same size as original.

1597

THE "T.T. SERIES"

In 1597 a very important book of British royal portraits was published with the title-page shown on Plate 30.

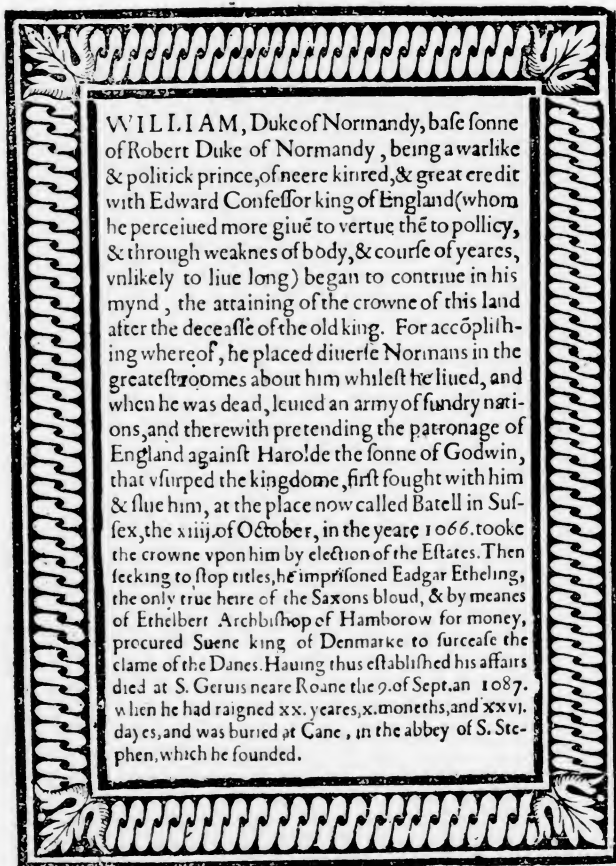
George Vertue, the celebrated engraver, whose signature appears on this reproduction, thought the compiler's name was Timm or Twyne. Ames, in his *Typographical Antiquities*, gives the name as Thomas Timmes, while Lowndes gives it as Thomas Timme.

The book is of the greatest rarity. The only copy I have seen is that in the British Museum. It measures 5½ by 7¼ in. The plates are wood- or metal-cuts. The life of William the Conqueror is printed on the verso of the title, and is reproduced on Plate 31. On the recto of the next leaf is the portrait of William the Conqueror, which is reproduced on Plate 32. It will be observed that the woodcut border is the same as that on the title-page. All the portraits have this same border, and all the pages of text have the same as that on Plate 31.

The spelling of the name on the portrait is in no case the same as that in the corresponding life. The portraits are all of the same type. It is particularly interesting to note that these portraits fixed types which were largely followed in subsequent ones of the same kings, of which William the Conqueror is an instance.

The following is a complete list of the leaves:

1. Title-page: on the verso is life of William, Duke of Normandy (William I).
2. Sig. A2. Portrait of Gvilielmvs Conqvestor: on verso is life of William Rufus (William II).
3. Portrait of Gvilielmvs Rvfvs: on verso is life of Henrie Beauclarke (Henry I).
4. Portrait of Henricvs I: on verso is life of Stephen.
5. Portrait of Stephanvs Rex: on verso is life of Henrie surnamed FitzEmprice (Henry II).



Page of text from the British Museum copy of the "T.T. Series—1597."

Same size as original.

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A 2

Portrait of William the Conqueror.
From the British Museum copy of the "T.T. Series—1597."
Same size as original.

THE "T.T. SERIES"

61

6. Sig. B2. Portrait of Henricvs II: on verso is life of Richard, Erle of Poitiers (Richard I).
7. Portrait of Rycardvs I: on verso is life of John, Lord of Ireland (King John).
8. Portrait of Johannes Rex: on verso is life of Henry the third.
9. Sig. C. Portrait of Henricvs III: on verso is life of Edward the first.
10. Sig. C2. Portrait of Edvardvs I: on verso is life of Edward the Second.
11. Portrait of Edvardvs II: on verso is life of Edward the third.
12. Portrait of Edvardvs III: on verso is life of Richard the Second.
13. Sig. D. Portrait of Richardvs II: on verso is life of Henry the fourth.
14. Sig. D2. Portrait of Henricvs IIII: on verso is life of Henry the "fift."
15. Portrait of Henricvs V: on verso is life of "Henrie the sixt."
16. Portrait of Henricvs VI: on verso is life of Edward Earle of March (Edward IV).
17. Sig. E. Portrait of Edvardvs IIII: on verso is life of Edward the "fift."
18. Sig. E2. Portrait of Edvardvs V: on verso is life of Richard Duke of Gloucester.
19. Portrait of Richardvs III: on verso is life of Henrie Earle of Richmond (Henry VII).
20. Portrait of Henricvs VII: on verso is life of "Henrie borne at Grenewich, second son of King Henry."
21. Sig. F. Portrait of Henricvs VIII: on verso is life of Edward the "sixt."
22. Sig. F2. Portrait of Edvardvs VI: on verso is life of Marie.
23. Portrait of Maria Regina: on verso is life of Elizabeth.
24. Portrait of Elizabeth D. G. Regina: verso blank.



A 2

Portrait of William the Conqueror.
From the British Museum copy of the "T.T. Series—1597."
Same size as original.

6. Sig. B2. Portrait of Henricvs II: on verso is life of Richard, Erle of Poitiers (Richard I).
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23. Portrait of Maria Regina: on verso is life of Elizabeth.
24. Portrait of Elizabeth D. G. Regina: verso blank.



Considerably reduced.

1597

THE LAWES AND ACTES OF PARLIAMENT
MAID BE KING IAMES THE FIRST AND
HIS SVCCESOVRS KINGS OF SCOTLĀD.
.. EDINBURGH . . . 15 MARTII. A. 1597

THE title-page to this volume, which is reproduced on Plate 33, contains the portraits of James I, II, III, IV, V, and VI, Mary Queen of Scots, Anne of Denmark, and, standing by his father, Prince Henry.

The portraits of James I to James V inclusive resemble those in Johnston's *Inscriptiones Historicae Regum Scotorum*, 1602, a most important book of Scottish royal portraits, and which is hereinafter fully described.



Considerably reduced.

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1598

EFFIGIES REGVM AC PRINCIPUM, ETC.

1604-13

REGIAE ANGLICAE MAIESTATIS PICTURA,
ETC.

THE first of these books with title-page, 18 portraits, 4 plates of ships, and 3 of maps, all engraved by Crispin van de Passe, was issued in 1598—the date being at the end of the text—the title-page being reproduced on Plate 34. The plates are preceded by 10 pages of text: the size of the page being $8\frac{1}{4}$ by $12\frac{1}{2}$ in. in the copy in the British Museum.

In the list of plates, as given by Franken, in *L'Œuvre Gravé des Van de Passe*, 1881, No. 1336, is as follows, the numbers in parentheses being those under which they are noted by Franken in other parts of his book.

Frontispice. H. 148; L. 104.

Onze pages: *Initium artis navigandi*.

18 portraits décrits dans les *Portraits*.

Le pape Clément VIII.

Henri IV, roi de France.

Elisabeth, reine d'Angleterre.

Jacques I, roi d'Angleterre (Portraits 677).

Chrétien IV, roi de Danemark (534).

Sigismond III „ Pologne (872).

Le Sultan Mahomet II (728).

Le doge Ciconia (537*).

Maurice d'Orange (780).

Le doge And. Doria (558).

Chr. Colomb (543).

PLATE 34

TITLE-PAGE TO EFFIGIES REGVM AC PRINCIPVM

From the copy in the British Museum



Astra Deo nil maius habent, nil Cæsare Terra,
Nil Mære Neptuno, ac fidis culcibus eius



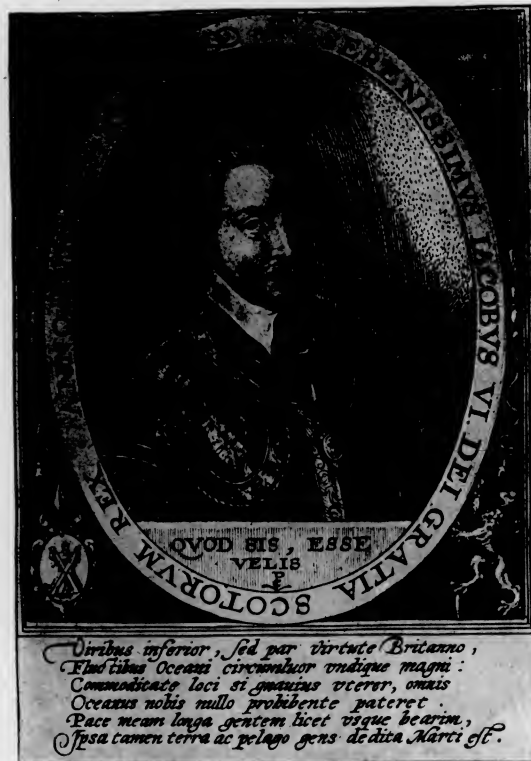
From the British Museum copy of *Effigies Regum ac Principum*, 1598.

Same size as original.



From the British Museum copy of *Effigies Regum ac Principum*, 1598.

Same size as original.



From the British Museum copy of *Effigies Regum ac Principum*, 1598.

Same size as original.

Americus Vesputius (916).

Ferd. Magellan (727).

F. Pizarro (821).

R. de Laudonnière (702).

Sir F. Drake (561).

Th. Candish (516).

Phil. II, roi d'Espagne.

4 planches, vaisseaux, avec 2 l. de souscription.

H. 134-139; L. 99-103.

Allemand: *Navis onerariae . . . figura*; Barque de Java: *Celoces . . . praeuertentes*;

Galère italienne: *Trirremium . . . delineatio*; Tempête: *Nasquam . . . undis*.

1 planche, les mappemondes.

H. 163; L. 238.

2 planches de constellations.

H. 145; L. 103.

Les portraits du pape Clément, de Henri IV et de Philippe II, sont probablement ceux qui avaient servi en 1596 (?) pour la suite: *Viva et vera delineatio* (Portraits 415-419). Celui d'Élisabeth d'Angleterre est sans doute celui qui a servi plus tard pour: *Regiae anglicae . . . pictura*. Portraits 567.

The book is very rare, and the separate portraits, though quite frequently met with, command good prices.

The portraits of Queen Elizabeth and James VI are reproduced on Plates 35 and 36 respectively.

In 1604 the portrait of Queen Elizabeth, from the same plate, appeared in *Regiae Anglicae Majestatis Pictura*, as stated above. The title-page is reproduced on Plate 37. This edition is described by Franken as follows:

1339

Regiae Anglicae . . . Pictura. 1604

Ce livre contient les planches suivantes:

Frontispice: les Armes d'Angleterre sur fond ombré. Plus bas dans un cartouche 7 l.: REGIAE ANGLICAE Majestatis pictura et Historica declaratio. COLONIAE apud Crispianum Passaeum Zelan(dum). Anno sal. hum. 1604. Dans la bordure: POSVIMVS . . .

H. 144; L. 91.

Arbre généalogique; dans le haut le portrait de Henri, prince de Galles. Souscription de 6 l.: *Habemq . . . adiuges*.

H. 143; L. 89.



From the British Museum copy of *Effigies Regum ac Principum*, 1598.

Same size as original.

- Americus Vesputius (916).
 Ferd. Magellan (727).
 F. Pizarro (821).
 R. de Laudonnière (702).
 Sir F. Drake (501).
 Th. Candish (516).
 Phil. II, roi d'Espagne.
 4 planches, vaisseaux, avec 2 l. de souscription.
 H. 134-139; L. 99-103.
 Allemand: *Navis onerariae . . . figura*; Barque de Java: *Coloes . . . praecertentes*;
 Galère italienne: *Triremium . . . delineatis*; Tempête: *Nasquam . . . undis*.
 1 planche, les mappemondes.
 H. 163; L. 238.
 2 planches de constellations.
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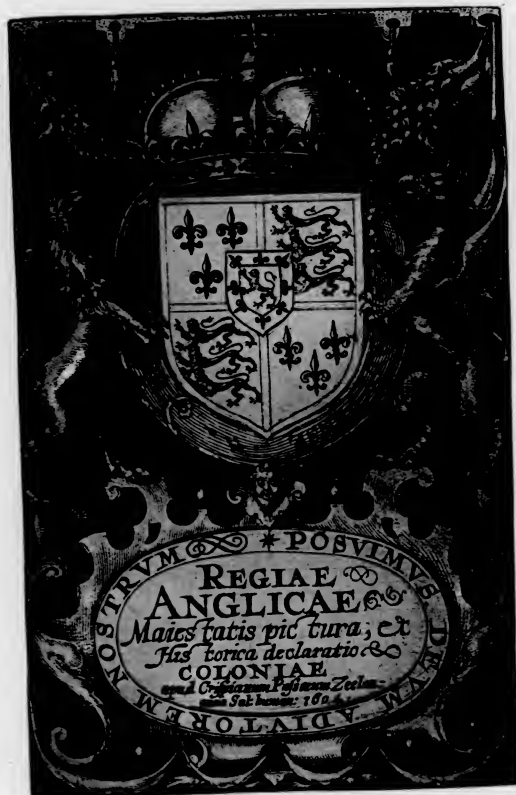
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Arbre généalogique; dans le haut le portrait de Henri, prince de Galles. Souscription de 6 l.: *Habemq . . . adiuges*.

H. 143; L. 89.



Title-page from the British Museum copy of the 1604 edition.
Slightly reduced.

4 portraits: Élisabeth (Portraits 567).
Jacques I („ 679').
Anne („ 446).
Henri, prince de Galles (Portraits 617).

Une édition en Hollandais parût également en 1604 à Arnhem. *Afbeeldinge der Coninghinne Elizabeth, des Con. Jacobi VI. . . Met eene corte beschrijv. haerer stammen enz. door W. B[audartius?].*

At the end are 28 pages of German text.

The portrait of King James is reproduced on Plate 39, being the one thereon marked "first state, 1604." The genealogical tree—which is the same in both editions—is shown on Plate 38.

Another edition was issued in 1613 with exactly the same engraved title-page as the 1604 edition, excepting that the word *ULTRAIECTI* replaces *COLONIAE*, and the date is changed to 1613. This edition is described in *A Catalogue of the Woodcuts and Engravings in the Huth Library, compiled by Alfred Henry Huth, London. Printed at the Chiswick Press. 1910*, as follows: [I have corrected one or two errors]

REGIAE ANGLICAE Maiestatis pictura, et Historica declaratio. Ultraiecti apud Crispianum Passaeum Zeelan: anno Sal: human: 1613. 4to.

This is a re-issue of title and three of the plates, originally published in 1604, to some copies of which a letterpress in Dutch [German] was appended, but in this issue the portrait of Queen Elizabeth is withdrawn, and in that of James I the hat is reduced to half its previous height, and a large lace collar added, with other slight alterations. The portraits of Queen Anne and Prince Henry are slightly altered also. Six portraits are added, viz.: Charles, Duke of York, afterwards Charles I; Princess Elizabeth; Frederick IV, Count Palatine of the Rhine; his wife, the Princess Louisa of Orange; Frederick, Count Palatine of Bavaria; and Count Maurice of Nassau.

[The portrait of King James (second state) is reproduced on Plate 39, while the portraits of Prince Henry and Prince Charles, and the genealogical tree, are reproduced on Plate 38.]

Prefixed to this edition is a German text of ten leaves, with the title: *Abbildung dess Durchleuchtigen Hochgebornen Fürsten vnd Herrn | Herrn Friderichs dess V. diss Nahmens | dess Heyligen Römischen Reichs Churfürsten | * * Vnd der Durchleuchtigen Hochgebornen Fürstin vnd Frawen | Frawen Elisabeth | ältesten Tochter dess Königs in gross Britannien | Franckreich vnd Irelandt | jhrer Fürstlichen Gnaden Gemahlin | Beneben jhrer Königlichen vnd Churfürstlichen Eltern vnd nechsten*



Title-page from the British Museum copy of the 1604 edition.
Slightly reduced.

4 portraits: Elisabeth (Portraits 567.
Jacques I („ 679¹).
Anne („ 44⁶).
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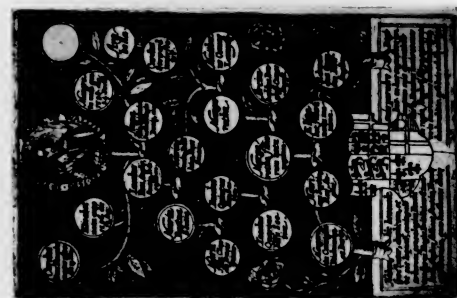
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From the 1613 edition of *Regiae Anglicae Majestatis pictura*.

Size of originals, about $3\frac{1}{2}$ by $5\frac{1}{2}$ in.

REGIAE ANGLICAE MAJESTATIS PICTURA, ETC. 71

Blutsverwandten. Durch Crispinum de Passe in Kupffer geschnitten | * * Getrucht zu Arnheim bey Johan Janson | im Jahr M.DC.XIII.

The upright lines indicate commas and not ends of lines on the title.

The six additional portraits are described by Franken, as hereinafter mentioned, but as separate plates. He does not mention the 1613 edition of the book. The descriptions of the four portraits in the 1604 edition, and the nine in the 1613 edition, are given by Franken as follows, but it must be remembered that Queen Elizabeth only appears in the 1604 edition, that James, Anne, Prince Henry, and the genealogical tree appear in both, while the other six only appear in the 1613 edition. The portrait of James is considerably changed in the 1613 edition as shown on Plate 39, and the portraits of Anne and Prince Henry are also retouched.

Elizabeth
No. 567

Buste à gauche, presque de face, en habit ouvré, manches à bouillons, fraise à dentelles, grande voile enveloppant le dos et le cou. En bord. ov. avec inscr. en latin de nom etc.; dans les coins une couronne, rosace, et les armes d'Angleterre et de France. Sous le portrait sa devise: POSVI DEVM etc. et le monogramme P . Dans le bas 6 vers: *Tantae . . . sponsam*, et tout en bas, au dessous du trait carré. *Cris. de Pas scul. et ex.*
H. 139; L. 97.

In O'Donoghue's Catalogue of the Portraits of Queen Elizabeth this is No. 103.

Jacques I
No. 679

Presqu'à mi-corps, à droite, en pourpoint ouvré, chapeau orné de plumes et de pierreries. En bord. ov. avec inscr. en latin de nom et titre et: AET 38 ANN. 1604; dans les coins un lion, un hypogryphe, couronne et livres, et au-dessous de l'ov. une harpe. En bas 6 vers par *Quad. Ut tribus . . . canant*. A droit: *Crispin de Pass excudit Colonie*.
H. 146; L. 94.

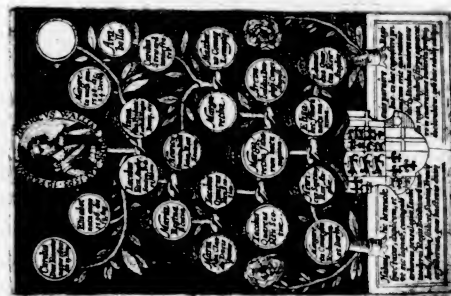
I. Comme décrit.

II. Le chapeau moins élevé, la barbe moins pointue; il porte une large collerette à dentelles.

III. La figure plus âgée, le bord du chapeau plus large, une fraise tuyautée a remplacé la collerette; les dates dans la bordure changées eu; AET. 58, 1622; la planche coupée en bas de manière à ce qu'il n'y a que 2 l. de vers et qu'il n'y a pas d'adresse. En passe partout avec l'adresse de *Joan. Meyssens Antv.*

H. 183; L. 129.

All three states are reproduced on Plate 39.



From the 1613 edition of *Regiae Anglicae Majestatis pictura*.

Size of originals, about 3½ by 5½ in.

REGIAE ANGLICAE MAJESTATIS PICTURA, ETC. 71

Blutsverwandten. Durch Crispinum de Passe in Kupffer geschnitten | * * Getrucht zu Arnheim bey Johan Janson | im Jahr M.DC.XIII.

The upright lines indicate commas and not ends of lines on the title.

The six additional portraits are described by Franken, as hereinafter mentioned, but as separate plates. He does not mention the 1613 edition of the book. The descriptions of the four portraits in the 1604 edition, and the nine in the 1613 edition, are given by Franken as follows, but it must be remembered that Queen Elizabeth only appears in the 1604 edition, that James, Anne, Prince Henry, and the genealogical tree appear in both, while the other six only appear in the 1613 edition. The portrait of James is considerably changed in the 1613 edition as shown on Plate 39, and the portraits of Anne and Prince Henry are also retouched.

Elizabeth
No. 567

Buste à gauche, presque de face, en habit ouvré, manches à bouillons, fraise à dentelles, grande voile enveloppant le dos et le cou. En bord. ov. avec inscr. en latin de nom etc.; dans les coins une couronne, rosace, et les armes d'Angleterre et de France. Sous le portrait sa devise: *posui DEVM* etc. et le monogramme *EP*. Dans le bas 6 vers: *Tantae . . . sponsam*, et tout en bas, au dessous du trait carré. *Cris. de Pascul. et ex.*
H. 139; L. 97.

In O'Donoghue's Catalogue of the Portraits of Queen Elizabeth this is No. 103.

Jacques I
No. 679

Presqu'à mi-corps, à droite, en pourpoint ouvré, chapeau orné de plumes et de pierreries. En bord. ov. avec inscr. en latin de nom et titre et: *AET 38 ANN. 1604*; dans les coins un lion, un hypogrife, couronne et livres, et au-dessous de l'ov. une harpe. En bas 6 vers par *Quad. Ut tribus . . . canant*. A droit: *Crispin de Pass excudit Colonia.*
H. 146; L. 94.

I. Comme décrit.

II. Le chapeau moins élevé, la barbe moins pointue; il porte une large collerette à dentelles.

III. La figure plus âgée, le bord du chapeau plus large, une fraise tuyautée a remplacé la collerette; les dates dans la bordure changées eu; *AET. 58, 1622*; la planche coupée en bas de manière à ce qu'il n'y a que 2 l. de vers et qu'il n'y a pas d'adresse. En passe partout avec l'adresse de *Joan. Moyssens Antv.*

H. 183; L. 129.

All three states are reproduced on Plate 39.



Second state 1613.

Third state 1622.

First state 1604.

Portraits of King James I from the 1604 and 1613 editions of *Regiae Anglicae Majestatis pictura*, and the third state of the plate as issued separately in 1622.

Size of outside line of oval, $3\frac{1}{8}$ by $3\frac{1}{8}$ in.

REGIAE ANGLICAE MAJESTATIS PICTURA, ETC. 73

Anne d'Angleterre

Femme du roi Jacques I

No. 446

Buste de face en habit à crêvés; dans la coiffure et sur le corsage de riches byoux, collerette unie et brodée. En ov. avec inscr. en latin de nom etc. et AN. MDCIII; dans les coins des fleurs et dans le haut une colombe avec deux rameaux. En bas 6 vers: *Danorum . . . genus. Matth. qu[ad] ludeb.; à droit Crisp. de Pass. f. et excud. Colon.* Se trouve dans le livre: REGIAE ANGLICAE . . . PICTURA.

R. H. 144; L. 96.

Franken does not mention a second state, but it will be remembered that Mr. Huth says that this, and the portrait of Prince Henry next described, are slightly altered in the 1613 edition, and this is correct.

Henri, prince de Galles

Fils de Jacques I

No. 617

A mi-corps, presque de face, en pourpoint simple, le manteau sur l'épaule gauche, collerette rabattue. En bord. ov. avec inscr. de nom etc. dans les coins la harpe, la fleur de lys etc. Dans la marge inférieure 6 l.: *Magna quidem . . . rigis. Crispin van de Pass excudit. (Regiae anglicae . . . pictura.)*

H. 142; L. 87.

There is a second state, in the 1613 edition, which is reproduced on Plate 38, in which there are slight changes in the face and hair.

Charles I d'Angleterre

(Comme prince de Galles)

No. 521

Buste de face, en habit ouvert, fraise à dentelles rabattue et le manteau sur l'épaule gauche. En ov. avec inscr. de nom etc. dans la bordure, et encadré dans un ornement à enroulements. Dans la marge inférieure 4 vers: "*Florentis regni . . . cluit.*" A droit *Crisp. de Pas excud.*—Belle gravure de Crispyn le jeune.

H. 166; L. 109.

I. Comme décrit.

II. La figure changée et devenue le portrait bien connu de Charles comme roi, comme du reste l'inscription dans la bordure a été aussi changée.

A reproduction of the first state is shown on Plate 38.



Second state 1613.

Third state 1622.

First state 1604.

Portraits of King James I from the 1604 and 1613 editions of *Regiae Anglicae Majestatis pictura*, and the third state of the plate as issued separately in 1622.

Size of outside line of oval, $3\frac{1}{8}$ by $3\frac{1}{8}$ in.

REGIAE ANGLICAE MAJESTATIS PICTURA, ETC. 73

Anne d'Angleterre

Femme du roi Jacques I

No. 446

Buste de face en habit à crévés; dans la coiffure et sur le corsage de riches byoux, collerette unie et brodée. En ov. avec inscr. en latin de nom etc. et AN. MDCIII; dans les coins des fleurs et dans le haut une colombe avec deux rameaux. En bas 6 vers: *Danorum . . . genus. Matth. qu[ad] ludeb.; à droit Crisp. de Pass. f. et excud. Colon.* Se trouve dans le livre: REGIAE ANGLICAE . . . PICTURA.

R. H. 144; L. 96.

Franken does not mention a second state, but it will be remembered that Mr. Huth says that this, and the portrait of Prince Henry next described, are slightly altered in the 1613 edition, and this is correct.

Henri, prince de Galles

Fils de Jacques I

No. 617

A mi-corps, presque de face, en pourpoint simple, le manteau sur l'épaule gauche, collerette rabattue. En bord. ov. avec inscr. de nom etc. dans les coins la harpe, la fleur de lys etc. Dans la marge inférieure 6 l.: *Magna quidem . . . rigis. Crispin van de Pass excudit. (Regiae anglicae . . . pictura.)*

H. 142; L. 87.

There is a second state, in the 1613 edition, which is reproduced on Plate 38, in which there are slight changes in the face and hair.

Charles I d'Angleterre

(Comme prince de Galles)

No. 521

Buste de face, en habit ouvert, fraise à dentelles rabattue et le manteau sur l'épaule gauche. En ov. avec inscr. de nom etc. dans la bordure, et encadré dans un ornement à enroulements. Dans la marge inférieure 4 vers: "*Florantis regni . . . cluit.*" A droit *Crisp. de Pas excud.*—Belle gravure de Crispyn le jeune.

H. 166; L. 109.

I. Comme décrit.

II. La figure changée et devenue le portrait bien connu de Charles comme roi, comme du reste l'inscription dans la bordure a été aussi changée.

A reproduction of the first state is shown on Plate 38.

74 REGIAE ANGLICAE MAJESTATIS PICTURA, ETC.

Elizabeth, princesse d'Angleterre
(Femme a l'Électeur Frédéric V, roi de Bohême)

No. 575

A mi-corps à gauche, en habit ouvré, avec collerette évasée; dans la main gauche elle tient les gants. Encadrement cintré, avec inscr. de nom etc.—Dans le bas 4 vers *Blanda . . . duci* par *A. Buch[elius]*. Plus bas *Crispi Pass fig. sculp. et excud.* Pendant de Fred. V.

H. 143; L. 107.

Frédéric IV, électeur palatin du Rhin

No. 834

Presqu'a mi-corps, à droit, en pourpoint simple à moitié caché par le manteau, chapeau à larges bords. En ov. avec ornements de fruits dans le haut, inscr. dans la bordure, de nom etc. en latin et le millésime 1606. Sous le portrait la devise et dans la marge infér. 4 l.: *Stirpe . . . nequit. Crispin de Passe.*

H. 167; L. 110.

I. Comme décrit.

II. Sans le chapeau; sous le nom du graveur: *excud.*

Louise Julienne, femme de Frédéric IV, électeur palatin du Rhin

No. 837

Buste à gauche, en habit ouvragé, les cheveux très relevés, coiffés avec de la dentelle. En ov. avec fleurs dans les coins et inscr. en latin. En bas 4 vers latins: *Si proavos et avos* etc. Par de *C. de Passe.*

Frederic V, Electeur Palatin du Rhin, en 1619 Roi de Bohême

No. 595

A mi-corps, à droite, en habit richement ouvré, le manteau sur l'épaule gauche; debout la main droite sur la hanche. Sous un cintre avec inscr. de nom etc. dans la bord-cintrée. Puis dans le bas 4 l. de vers: "*Adspices . . . avos*", par *A. Buchelius*. Plus bas *Crisp Pass fig. sculp. et excudit.*

H. 148; L. 109.

I. Comme décrit.

II. La planche a été reprise, les cheveux sont plus abondants et relevés sur le front; le prince porte des moustaches et barbiche, le dehors du manteau a des contretailles diagonales.

REGIAE ANGLICAE MAJESTATIS PICTURA, ETC. 75

Nassovischen Orangienboom. 1615

(L'oranger de Nassau)

No. 1347

In this set there are 14 portraits, one of which, No. V, Count Maurice of Nassau, also appears in *Regiae Anglicae* (1613 edition), and is described by Franken as follows:

V. Maurice, méd. sur fond ombré à droite. 4 l. dans le bas: *Maurity . . . orbis. Caspar. Ensins Lu. Colo.* Sur le fond à droite en bas le monogramme.

The last plate in the book is the genealogical tree, with the portrait of Prince Henry at the top, hereinbefore described, and reproduced on Plate 38.

INSCRIPTIONES
HISTORICAE
REGVM SCOTORVM,
CONTINVATA ANNORVM SERIE

A FERGVSI O primo Regni Con-
ditore ad nostra tempora:

IOH. IONSTONO Abredonense
Scoto, Authore.

Præfixus est GATHELVS, sive de Gentis origine
Fragmentum An. Melvini.



*Addita sunt icones omnium regum nobilis Familia
Stuartorum in ære sculpta.*

AMSTELDAMI,
Excudebat Cornelius Claesfonijs Andreæ Hartio,
bibliopola Edemburgensi.
ANNO 1602.

Slightly reduced.

1602

INSCRIPTIONES HISTORICAE REGVM SCO-
TORVM . . . IOH IONSTONO . . . AUTHORE . . .

THIS book, with a series of twelve portraits and the royal arms of Scotland,
was published in 1602 with the title-page shown on Plate 40.

The following is a description of the book:

The verso of the title-page is blank.

*2. one leaf.

*3. one leaf.

*4. three leaves, on the last of which, covering two pages, is a catalogue
of 107 kings, Queen Mary, and Prince Henry.

1 leaf without signature or catch-word (usually missing).

A. one leaf. Folio 1.

A. 2 one leaf.

A. 3 two leaves.

B. one leaf.

B. 2 one leaf.

B. 3 two leaves.

C. one leaf.

C. 2 one leaf.

C. 3 two leaves.

D. one leaf.

D. 2 one leaf.

D. 3 two leaves.

E. one leaf.

E. 2 one leaf.

E. 3 two leaves.

F. one leaf.



Portrait of Mary, Queen of Scots, from *Inscriptiones Historicae Regum Scotorum*, 1602.

Size of portrait, exclusive of name, $4\frac{3}{4}$ by $5\frac{1}{8}$ in.

- F. 2 one leaf.
- F. 3 two leaves.
- G. one leaf.
- G. 2 one leaf.
- G. 3 two leaves.
- H. one leaf.
- H. 2 one leaf.

Beginning with the page bearing signature A, the pages are numbered from 1 to 60 inclusive.

The text is followed by a folding plate with the arms of Scotland.

Then follow the portraits, the verso being blank:

- H. 3 two leaves. Robert II.
Robert III.
- I. one leaf. James I.
- I. 2 one leaf. James II.
- I. 3 two leaves. James III.
James IV.
- K. one leaf. James V.
- K. 2 one leaf. Mary.
- K. 3 two leaves. James VI.
Anne, his Queen.

All the portraits are similar in type to that of Queen Mary, which is reproduced on Plate 41. The wood- or metal-cut borders at the top and sides are all like those on the reproduction.

The portraits are not all the same size, but are about $4\frac{3}{4}$ by 6 in. exclusive of the inscription.

The size of the pages in my copy is $6\frac{1}{4}$ by $8\frac{1}{4}$ in.

The following is a complete list of the portraits with the inscriptions:

ROBERTVS II REX SCOTORVM—engraved below the portrait but on the same plate.

Printed below the plate are the words:

Robertvs II. Stvartvs. An Christ. 1371
Magnvs avis, felix ventura in secla Nepotum
Progenie, æternat prospera fata Ducum



Portrait of Mary, Queen of Scots, from *Inscriptiones Historicae Regum Scotorum*, 1602.

Size of portrait, exclusive of name, $4\frac{3}{4}$ by $5\frac{1}{2}$ in.

- F. 2 one leaf.
- F. 3 two leaves.
- G. one leaf.
- G. 2 one leaf.
- G. 3 two leaves.
- H. one leaf.
- H. 2 one leaf.

Beginning with the page bearing signature A, the pages are numbered from 1 to 60 inclusive.

The text is followed by a folding plate with the arms of Scotland.

Then follow the portraits, the verso being blank:

- H. 3 two leaves. Robert II.
Robert III.
- I. one leaf. James I.
- I. 2 one leaf. James II.
- I. 3 two leaves. James III.
James IV.
- K. one leaf. James V.
- K. 2 one leaf. Mary.
- K. 3 two leaves. James VI.
Anne, his Queen.

All the portraits are similar in type to that of Queen Mary, which is reproduced on Plate 41. The wood- or metal-cut borders at the top and sides are all like those on the reproduction.

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The size of the pages in my copy is $6\frac{1}{4}$ by $8\frac{1}{4}$ in.

The following is a complete list of the portraits with the inscriptions:

ROBERTVS II REX SCOTORVM—engraved below the portrait but on the same plate.

Printed below the plate are the words:

Robertvs II. Stvartvs. An. Christi. 1371
Magnvs avis, felix ventura in secla Nepotum
Progenie, æternat prospera fata Ducum

80 INSCRIPTIONES HISTORICAE REGVM SCOTORVM

ROBERTVS III REX SCOTORVM—engraved below the portrait but on the same plate.

Printed below the plate are the words:

Robertvs III. *An. Christ. 1390*
Pectore tranquillo, vitâ sanctissimus omni,
Ferre nequit tetricæ jura superba Deæ.

IACOBVS. I. REX. SCOTORVM—engraved below the portrait but on the same plate.

Printed below the plate are the words:

Iacobvs I. *An. Christ. 1424*
Corpore non ingens, invictus robore mentis,
Omnigenis anxio regna beata bonis.

IACOBVS. II REX SCOTORVM—engraved below the portrait but on the same plate.

Printed below the plate are the words:

Iacobvs II. *An. Christ. 1437.*
Ostendunt terris hunc tantum Fata. Sed annos
Exsuperans virtus perpetue laude beat.

IACOBVS, III. REX, SCOTORVM—engraved below the portrait but on the same plate.

Printed below the plate are the words:

Iacobvs III. *An. Christ. 1460*
Priva sui ingenij, sequitur dum prava suorum
Consilia, exitio se patriamq; dedit.

IACOBVS. IIII, REX, SCOTORVM—engraved below the portrait but on the same plate.

Printed below the plate are the words:

Iacobvs IV. *An. Christ. 1489*
Er famâ, & meritis, priscis par Regibus, alto
Pectore, consiliis, imperioq; gravis.

INSCRIPTIONES HISTORICAE REGVM SCOTORVM 81

IACOBVS, V. REX. SCOTORVM—engraved below the portrait but on the same plate.

Printed below the plate are the words:

Iacobvs V. *An. Christ. 1514*
Fama ingens, virtusq; prior super omnia fulsit
Iustitiâ præstans, nec minor imperio.

MARIA. REG: SCOTORVM—engraved below the portrait but on the same plate.

Printed below the plate are the words:

Maria Regina. *An. Christ. 1543.*
Fortunæ imperio major quæ stare videbar,
Flebile mox fuit ludibrium dominæ.

(See reproduction on Plate 41.)

IACOBVS. VI REX SCOTORVM—engraved below the portrait but on the same plate.

Printed below the plate are the words:

Iacobvs VI. *An. Christ. 1567.*
Inclytus oris honos animoso fulget in ære.
Quis volet arcanas prodere mentis opes?

ANNA. REGINA. SCOTORVM—engraved below the portrait but on the same plate.

Printed below the plate are the words:

Anna Regina.
Forma, animis, atavis, & prole, & Rege marito
Felix; des meritis regna beata tuis.



The Roial Progeni of our Most Sacred King James.

Second state, 1619.

Size of original, 11 by 13 $\frac{3}{4}$ in.

1603

THE ROIAL PROGENEI OF OUR MOST SACRED
KING JAMES BY THE GRACE OF GOD
KING OF E.S.F. & I. &c. DECENDED FROM Y VIC-
TORIOUS KING HY 7 & ELIZABETH HIS WIFE WHEREIN
Y 2 DEUIDED FAMLES WARE VNITED TOGETHER

The size of this curious genealogical print is 11 by 13 $\frac{3}{4}$ in.

The first state is dated 1603, and was published by "John Woutneel excu."

The second state was published by Compton Holland, "Comp. Holland, excu. Lond. 1619," and is here reproduced on Plate 42. The engraver, Benjamin Wright, worked about 1596-1620.

The second state of the plate appears, somewhat worn, in *Woodburn's Gallery of Rare Portraits*, 1816, hereinafter mentioned.

Note the similarity between this and the print reproduced on Plate 43.



The Roial Progeni of our Most Sacred King James.

Second state, 1619.

Size of original, 11 by 13 $\frac{3}{4}$ in.

83

1603

THE ROIAL PROGENEI OF OUR MOST SACRED
KING JAMES BY THE GRACE OF GOD
KING OF E.S.F. & I. & C. DECENDED FROM Y VIC-
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Note the similarity between this and the print reproduced on Plate 43.

83



From the British Museum specimen of a rare print by Elstrack.
Size of original, 15 $\frac{3}{8}$ by 18 $\frac{1}{4}$ in.

C. 1603 (?)

THE MOST HAPPY VNIONS CONTRACTED
BETWIXT THE PRINCES OF THE BLOOD
ROYALL OF THEIS TOWE FAMOVS KING-
DOMES OF ENGLAND & SCOTLAND, CON-
TYNEWED FROM THE NORMANS CONQUEST TO OUR MOST
GRACIOUS SOUERAIGNE IAMES THE I KING OF ENGLAND
SCOTLAND FRANCE & IRELAND, DEFENDER OF FAYTH,
&c.

This is a large, undated sheet, 15 $\frac{3}{8}$ by 18 $\frac{1}{4}$ in., in the form of a genealogical tree with twenty-four portraits, surmounted by those of James I and Anne.
"John Speed excudebat. Renold Elstrak sculpsit."

The reproduction on Plate 43 is from the specimen in the British Museum.

It is excessively rare, and was probably published soon after the accession of James I.

The portraits follow the conventional types, that of Mary Queen of Scots, and those of the kings of Scotland being based on the same originals as the portraits in *Inscriptiones Historicae Regum Scotorum*, hereinbefore described.

Note the similarity between this and the print reproduced on Plate 42.



From the British Museum specimen of a rare print by Elstrack.
Size of original, 15 $\frac{1}{2}$ by 18 $\frac{1}{4}$ in.

C. 1603 (?)

THE MOST HAPPY VNIONS CONTRACTED
BETWIXT THE PRINCES OF THE BLOOD
ROYALL OF THEIS TOWE FAMOVS KING-
DOMES OF ENGLAND & SCOTLAND, CON-
TYNEWED FROM THE NORMANS CONQUEST TO OUR MOST
GRACIOUS SOUERAIGNE IAMES THE I KING OF ENGLAND
SCOTLAND FRANCE & IRELAND, DEFENDER OF FAYTH,
&c.

This is a large, undated sheet, 15 $\frac{1}{2}$ by 18 $\frac{1}{4}$ in., in the form of a genealogical
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The portraits follow the conventional types, that of Mary Queen of
Scots, and those of the kings of Scotland being based on the same originals
as the portraits in *Inscriptiones Historicae Regum Scotorum*, hereinbefore
described.

Note the similarity between this and the print reproduced on Plate 42.



Seal and arms of Edward V.
From Speed's Chronicle, 1611.
Very much reduced.

1611

THE HISTORY OF GREAT BRITAIN UNDER
THE CONQUESTS OF Y ROMANS, SAXONS,
DANES AND NORMANS. . . BY JOHN SPEED.
IMPRINTED AT LONDON . . . 1611 . . .

LARGE folio (usually known as Speed's Chronicle), with a fine, engraved title-page containing effigies of a "Romane," "Britaine," Saxon, Dane, and Norman. Engraver's name not given.

It contains woodcuts of ancient Britains and Picts—male and female—a large number of coins with portraits of emperors and kings, coats of arms, and the seals of the English monarchs from Edward the Confessor to James I inclusive, excepting Harold.

The page showing the seal and arms of Edward V is reproduced on Plate 44, and is typical of the other illustrations.

A second edition, revised and enlarged, was issued in 1623, and, without additions, in 1625, 1627, etc., the date being changed on the title-page with each issue. This edition contains a portrait of Speed by S. Savery.

A third edition, small folio, revised, enlarged, and newly corrected, was issued in 1632 and 1633. This also contains Savery's portrait.

The woodcuts of seals and coins are well executed, though not to be compared with the copperplate engravings of seals, etc., in Sandford's book (1677, 1683, and 1707), hereinafter described and illustrated.



Seal and arms of Edward V.
From Speed's Chronicle, 1611.
Very much reduced.

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It contains woodcuts of ancient Britaines and Piets—male and female—a large number of coins with portraits of emperors and kings, coats of arms, and the seals of the English monarchs from Edward the Confessor to James I inclusive, excepting Harold.

The page showing the seal and arms of Edward V is reproduced on Plate 44, and is typical of the other illustrations.

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The woodcuts of seals and coins are well executed, though not to be compared with the copperplate engravings of seals, etc., in Sandford's book (1677, 1683, and 1707), hereinafter described and illustrated.

1618

BAZILIΩLOGIA. A BOOKE OF KINGS. HENRY HOLLAND

1628

THE HISTORIE AND LIVES OF THE KINGS OF
ENGLAND. WILLIAM MARTYN. SECOND EDITION

1630

BAZILIΩLOGIA. SECOND EDITION. THOMAS GEELE

1638

MARTIN'S HISTORY. THIRD EDITION

1641

BIONDI'S CIUILL WARRES

1662

FLORUS BRITANNICUS

THE six books above mentioned all contain the same series of British royal portraits, or some taken from the series, and are fully described in the essay on the *Baziliologia*, published by the Grolier Club, New York, in 1913. Although published primarily for the club members, copies can be consulted in the British Museum (Department of Prints and Drawings), the Bodleian Library, Oxford, the London Library, and in some other public collections.

The prints, whether separate or in the books described herein, are scarce,

PLATE 45.

TITLE-PAGE TO THE-FIRST EDITION OF THE
BAZILIΩLOGIA.

From the copy in the British Museum.



some being excessively rare, but most of them can be found in the great public collections, and, by expending a considerable amount of time and patience, and a fair amount of cash, we can acquire a representative series, even if some of the rarest entirely elude our search.

BAZILILOGIA, 1618

This volume was published in 1618, without text, and with the title-page reproduced on Plate 45. There are only ten copies of this edition (including my own) of which I have any knowledge: no two are alike, only seven are bound, and not one is in its original binding. As a rule the various authorities state that the series consisted of the title-page and thirty-one portraits from William the Conqueror to James I inclusive, and also including John of Gaunt, Edward the Black Prince, Mary Queen of Scots, Anne Boleyn, Anne of Denmark, and Princes Henry and Charles, son of James I.

For the reasons given in the Grolier Club publication the set, in my opinion, consisted of twenty-seven leaves—the title-page and twenty-six portraits—those of John of Gaunt, the Black Prince, Mary Queen of Scots, and Princes Henry and Charles not belonging to the series. Several of the copies also contain a large number of similar portraits of important persons bound up with the royal portraits, which do not belong to the series proper, though otherwise they are of great interest. Of the twenty-six belonging to the set, all were engraved by, or where anonymous are attributed to, Renold Elstrack, excepting:

Henry VIII. Two types; one by Francis Delaram (Type A), and the other anonymous, but probably not by Elstrack (Type B).

Edward VI. Simon van de Passe.

Mary. Delaram.

Elizabeth. Two types; one by Delaram (Type A), and the other by W. Kip (Type C). There is a third (Type B), but this is signed by Elstrack.

James I. Simon van de Passe.

Anne of Denmark. Simon van de Passe.

Some of the portraits appeared before the *Baziliologia*, and some, in later states, in other connections.

The types A, B, and C are fully described in the Grolier Club essay, and are as follows:

There are two portraits of William the Conqueror. Type A is repro-



William the Conqueror, Type A, from the *Baziliologia*.

First state, from an impression in the British Museum.

Size of engraved surface, exclusive of inscription, $4\frac{3}{8}$ by $5\frac{3}{8}$ in.

duced on Plate 46. It is a fair sample of the entire series. In some copies of the 1618 edition, and in all other issues of the portraits as book-illustrations, another portrait, which I designate Type B, appears. This is similar to the portrait shown on Plate 77.

There are two of Henry VIII. Type A is the well-known Holbein head, while Type B is shown on plate 47.

There are three of Elizabeth. Type A is by Delaram and has verses beginning

Hauing reformed Religion

and ending

shee arrise Immortall.

It is No. 270 in O'Donoghue's catalogue. Type B is by Elstrack—No. 214 in O'Donoghue—and is the true *Baziliologia* type. Type C is by Kip, but the signature is erased before it appears in the *Baziliologia*; it is No. 81 in O'Donoghue. Of the others usually included, but which I eliminate, John of Gaunt was engraved by G. Y. (George Yates), Edward the Black Prince and Mary Queen of Scots by Elstrack, Prince Henry by Delaram and Prince Charles by Simon van de Passe.

The various types of William I, Henry VIII, and Queen Elizabeth are found in the several copies of the *Baziliologia* which I have mentioned; some containing more than one type, and one containing all of them.

MARTYN'S HISTORIE, 1628

The first edition of this history appeared in 1615 with the following title:

The | Historie | and Lives | Of The Kings | of England | From William the | Conqueror, vnto the end of | the Raigne of King Henrie | the Eight | By | William Martyn Esquire | . . . | London | Printed for Iohn Bill, | William Barret, and | Henrie Fetherstone | 1615.

It is dedicated to *The Gentry of England*. There is a second issue of this edition, dedicated to *The Gallant Gentry of England*, exactly like the other issue, excepting the dedication, and the title-page, which has a different woodcut frame from the other, and with the following wording:

The | Historie | and Lives, of | Twentie Kings | of England | . . . | By | William Martyn Esquire, . . . | . . . | London | Printed by W. Stansby | for Henrie Fetherstone | 1615.



William the Conqueror, Type A, from the *Baziliologia*.

First state, from an impression in the British Museum.

Size of engraved surface, exclusive of inscription, 4 $\frac{3}{8}$ by 5 $\frac{1}{8}$ in.

duced on Plate 46. It is a fair sample of the entire series. In some copies of the 1618 edition, and in all other issues of the portraits as book-illustrations, another portrait, which I designate Type B, appears. This is similar to the portrait shown on Plate 77.

There are two of Henry VIII. Type A is the well-known Holbein head, while Type B is shown on plate 47.

There are three of Elizabeth. Type A is by Delaram and has verses beginning

Hauing reformed Religion

and ending

shee arrise Immortall.

It is No. 270 in O'Donoghue's catalogue. Type B is by Elstrack—No. 214 in O'Donoghue—and is the true *Baziliologia* type. Type C is by Kip, but the signature is erased before it appears in the *Baziliologia*; it is No. 81 in O'Donoghue. Of the others usually included, but which I eliminate, John of Gaunt was engraved by G. Y. (George Yates), Edward the Black Prince and Mary Queen of Scots by Elstrack, Prince Henry by Delaram and Prince Charles by Simon van de Passe.

The various types of William I, Henry VIII, and Queen Elizabeth are found in the several copies of the *Baziliologia* which I have mentioned; some containing more than one type, and one containing all of them.

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The first edition of this history appeared in 1615 with the following title:

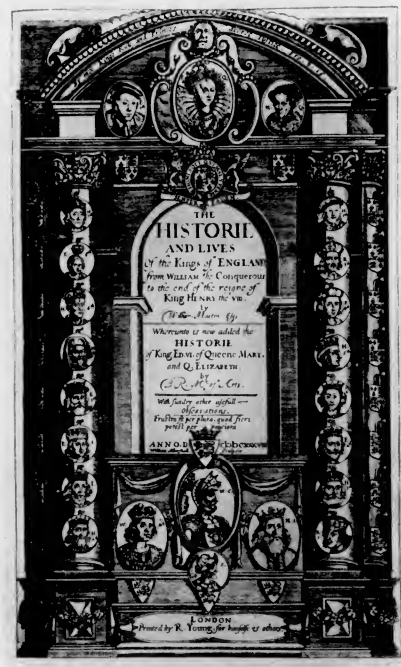
The | Historie | and Lives | Of The Kings | of England | From William the | Conqueror, vnto the end of | the Raigne of King Henrie | the Eight | By | William Martyn Esquire | . . . | London | Printed for Iohn Bill, | William Barret, and | Henrie Fetherstone | 1615.

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The | Historie | and Lives, of | Twentie Kings | of England | . . . | By | William Martyn Esquire, . . . | . . . | London | Printed by W. Stansby | for Henrie Fetherstone | 1615.



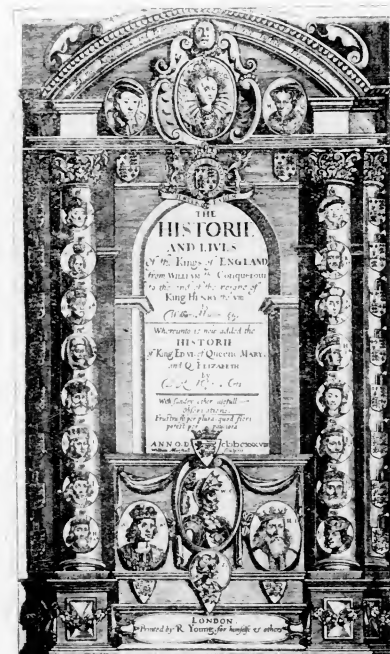
Henry VIII, Type B, from the *Baziliologia*.
Third state, with number, and address of Thomas Geele.
Size of outside line of oval, 4 by 5 $\frac{3}{8}$ in.



Title-page to the 1638 edition of Martin's *Historie*.
Size of original, 5 $\frac{1}{8}$ by 9 $\frac{7}{8}$ in.



Henry VIII, Type B, from the *Baziliologia*.
Third state, with number, and address of Thomas Geale.
Size of outside line of oval, 4 by 5 $\frac{3}{8}$ in.



Title-page to the 1638 edition of Martin's *Historie*.
Size of original, 5 $\frac{1}{8}$ by 9 $\frac{1}{8}$ in.



Portrait of Henry III.

Fourth state, from the third edition of Martin's *Historie*, 1638.

Size of portrait exclusive of inscription, $4\frac{1}{4}$ by $5\frac{1}{8}$ in.

Neither of these two issues contain portraits. In 1628 the second edition appeared, with substantially the same title as the *first* of these just mentioned, but with the woodcut frame from the *second*. This edition was "Printed for Iames Boler."

The British Museum copy of this edition contains the complete series of portraits from William the Conqueror to Henry VIII, in the same states as in the 1618 edition of the *Baziliologia*; William the Conqueror and Henry VIII both being type B.

BAZILIOLOGIA, 1630

Two series of *Baziliologia* portraits were published by Thomas Geele "at the dagger in lumbar street," his address being substituted for the earlier publisher. One set is numbered, and the other is not, the numbered ones running from William the Conqueror (No. 1) to Elizabeth (No. 23). At least one of these sets was issued in 1630, with the same engraved title-page as the 1618 edition (Plate 45) excepting that Geele's name appears in place of the two Hollands, as follows:

Are to be sould by Thomas Geele at the dagger in Lumbar Street. 1630.

The only known specimen of this title-page is in the collection of His Majesty King George V, who graciously permitted me to reproduce it as a frontispiece to the essay published by the Grolier Club hereinbefore mentioned.

I only know of three or four specimens with Geele's address; excepting those in my own collection, which includes a complete numbered set from William the Conqueror to Elizabeth inclusive, excepting John and Edward VI, and the following without numbers: Mary, Elizabeth, and Prince Henry. An unnumbered specimen of Anne Boleyn is in the King's collection, and one of Henry VII in the Bibliothèque Nationale, Paris.

William the Conqueror and Henry VIII are always type B when they have Geele's address, and Elizabeth is type C, that of Henry VIII being reproduced on Plate 47, as hereinbefore mentioned.



Portrait of Henry III.

Fourth state, from the third edition of Martin's *Historie*, 1638.Size of portrait exclusive of inscription, $4\frac{1}{4}$ by $5\frac{1}{8}$ in.

Neither of these two issues contain portraits. In 1628 the second edition appeared, with substantially the same title as the *first* of these just mentioned, but with the woodcut frame from the *second*. This edition was "Printed for James Boler."

The British Museum copy of this edition contains the complete series of portraits from William the Conqueror to Henry VIII, in the same states as in the 1618 edition of the *Baziliologia*; William the Conqueror and Henry VIII both being type B.

BAZILIOLOGIA, 1630

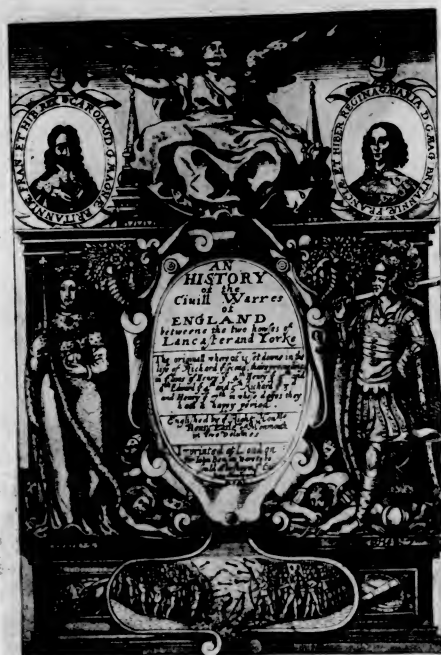
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Are to be sold by Thomas Geele at the dagger in Lumbarde Street. 1630.

The only known specimen of this title-page is in the collection of His Majesty King George V, who graciously permitted me to reproduce it as a frontispiece to the essay published by the Grolier Club hereinbefore mentioned.

I only know of three or four specimens with Geele's address; excepting those in my own collection, which includes a complete numbered set from William the Conqueror to Elizabeth inclusive, excepting John and Edward VI, and the following without numbers: Mary, Elizabeth, and Prince Henry. An unnumbered specimen of Anne Boleyn is in the King's collection, and one of Henry VII in the Bibliothèque Nationale, Paris.

William the Conqueror and Henry VIII are always type B when they have Geele's address, and Elizabeth is type C, that of Henry VIII being reproduced on Plate 47, as hereinbefore mentioned.



Third state of the *Baziliologia* title-page, as used in
Biondi's *Ciull Warres*, 1641.

Size of engraved surface, 5 by 7 $\frac{5}{8}$ in.

MARTIN'S HISTORIE, 1638

The third edition of Martyn's *Historie* (now spelt Martin) appeared in 1638 with the title-page shown on Plate 48. The little portraits on this title are all true to the *Baziliologia* types as they appear in the book itself, excepting that of Queen Elizabeth.

The series appearing in this volume extends from William the Conqueror to Elizabeth inclusive, being the same as in the numbered Geele series, but with Geele's address erased. The portrait of Edward VI is not numbered. The portrait of Henry III from this set, showing text, is reproduced on Plate 49.

BIONDI'S CIULL WARRES, 1641

The *Baziliologia* title-page next appeared in *An | History | of the | Ciull Warres | of | England | . . . | Englished by | Right Hon^{ble} | Henry Earle of Monmouth | . . . | 1641*

This was originally written in Italian by Sir Francis Biondi.

The title is reproduced on Plate 50, where it will be observed that the portraits of Charles I and his Queen replace those of James I and Anne of Denmark, and that the words "Rich: 3^d" and "Hen: 7th" are inserted under the two full-length effigies on either side of the title.

Ordinary copies do not contain portraits, but in large paper copies the portraits of Richard II, Henry IV, Henry V, and Henry VI appear, numbered 12 to 15 inclusive, and in exactly the same state as in the 1638 edition of Martin's *Historie*, excepting that they are printed on plain pages without text on either side.

FLORUS BRITANNICUS, 1662

The same title-page appeared in 1662 in Stevenson's *Florus Britannicus*, exactly as in Biondi's book, excepting that the two bottom compartments are merged into one, which contains the following:

London Printed for | Thomas Jenner at the | Royall Exchange | 1662



Third state of the *Baziliologia* title-page, as used in Biondi's *Ciuill Warres*, 1641.

Size of engraved surface, 5 by $7\frac{5}{16}$ in.

MARTIN'S HISTORIE, 1638

The third edition of Martyn's *Historie* (now spelt Martin) appeared in 1638 with the title-page shown on Plate 48. The little portraits on this title are all true to the *Baziliologia* types as they appear in the book itself, excepting that of Queen Elizabeth.

The series appearing in this volume extends from William the Conqueror to Elizabeth inclusive, being the same as in the numbered Geele series, but with Geele's address erased. The portrait of Edward VI is not numbered. The portrait of Henry III from this set, showing text, is reproduced on Plate 49.

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London Printed for | Thomas Jenner at the | Royall Exchange | 1662



Portrait of Richard I.

Fifth state, from *Florus Britannicus*, 1662. British Museum copy.

Size of portrait, exclusive of inscription, $4\frac{1}{4}$ by $5\frac{3}{4}$ in.

This contains the *Baziliologia* series of portraits from William the Conqueror to Elizabeth inclusive, excepting that a second impression of Richard I appears in the place of John, and Edward VI is a poor copy, in reverse, of the *Baziliologia* type.

A second impression of Elizabeth appears in the place of Mary, and there are very poor portraits, not of the *Baziliologia* type, of James I, Charles I, and Charles II. All the plates are badly worn. The portrait of Richard I with the page of text in which it appears is reproduced on Plate 51. By comparing this with Plate 49, the difference between the two issues with text can be easily seen.

Some of the plates are found in other states, and, as single illustrations, in other books, a full description of which will be found in the Grolier Club publication.

The average size of the *Baziliologia* portraits is about $4\frac{1}{2}$ by $7\frac{1}{4}$ in. including the inscription.



Portrait of Richard I.

Fifth state, from *Florus Britannicus*, 1662. British Museum copy.

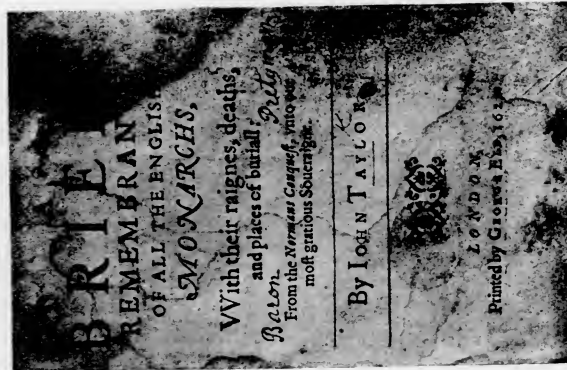
Size of portrait, exclusive of inscription, $4\frac{1}{2}$ by $5\frac{3}{4}$ in.

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The average size of the *Baziliologia* portraits is about $4\frac{1}{2}$ by $7\frac{1}{4}$ in. including the inscription.



Second issue.

From copies in the British Museum.
Slightly reduced.

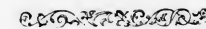


First issue.

1618-30

THE WORKS OF JOHN TAYLOR, THE WATER-POET

- I, 1618. A BRIEF REMEMBRANCE OF ALL THE ENGLISH MONARCHS. First issue, first edition.
1621. First issue, second edition.
1655. Englands Grievance Discovered, by Ralph Gardiner.
1796. Second edition.
- II, 1622. A BRIEF REMEMBRANCE OF ALL THE ENGLISH MONARCHS. Second issue.
- III, 1630. Third issue in *All the Works of John Taylor the Water-Poet*.
- IV, 1622. A MEMORIAL OF ALL THE ENGLISH MONARCHS.
First edition.
1630. Second edition.
1630. Third edition, in *All the Works of John Taylor the Water-Poet*.

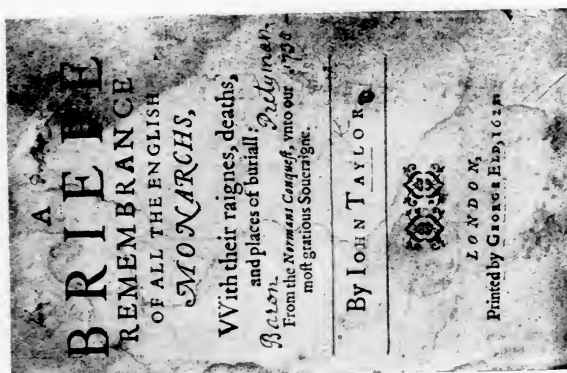


I. A BRIEF REMEMBRANCE OF ALL THE ENGLISH MONARCHS. First issue 1618 and 1621.

1618. The first edition of the first issue of this book appeared in 1618 with the title shown on Plate 52.

The British Museum copy is 3½ by 5½ in., and in beautiful condition. It is in the Grenville collection. The price was £12 12s. A note in the front states that

This is the rarest of the Water-Poet's works. The prints are engraved by Compton Holland, publisher of the Basilologia [sic] and the Heroologia. A copy at Woodburn's was charged at a higher price than the high price paid for this.



Second issue.



First issue.

From copies in the British Museum.
Slightly reduced.

1618-30

THE WORKS OF JOHN TAYLOR, THE WATER-POET

- I, 1618. A BRIEF REMEMBRANCE OF ALL THE ENGLISH MONARCHS. First issue, first edition.
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First edition.
1630. Second edition.
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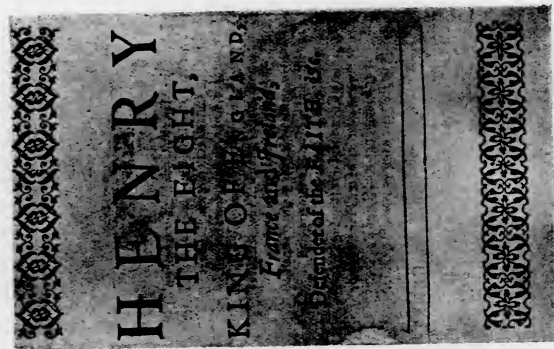


I. A BRIEF REMEMBRANCE OF ALL THE ENGLISH MONARCHS. First issue 1618 and 1621.

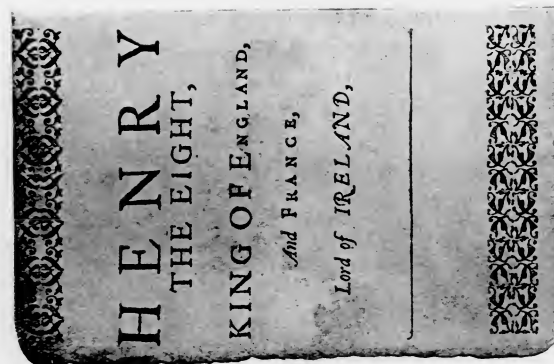
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Page in the 1618 edition from the British Museum copy.



Page in the 1621 edition from the author's copy.

Slightly reduced.

Beginning with William the Conqueror the portraits are numbered from one to twenty-two, this being the number on the portrait of Mary, excepting that Stephen is unnumbered. Then follow Elizabeth, James, and Charles (as Prince) unnumbered, making twenty-five in all. These will be specifically described later on.

I have a copy which unfortunately lacks the title-page and first three portraits, but it is undoubtedly the 1621 edition, as it is quite different from that of 1622, and the plates are a different state from those in the edition of 1618. The text is also slightly different, as can be seen by the two pages reproduced on Plate 53.

The plates in the 1618 edition are as follows, and as they also appear (some of them in different states) in the 1621 edition, a few in the 1655 edition of Gardiner's *Englands Grievance Discovered*, and in one or two other books, the various states are all mentioned together.

Unless changes are noted, it is to be assumed that the only difference between the earlier and later states is that the latter show considerable retouching and more signs of wear, while those which appear in Gardiner's book have text on the verso.

All are about $3\frac{1}{8}$ to $3\frac{1}{4}$ in. wide and $3\frac{1}{2}$ to $3\frac{3}{4}$ in. high, exclusive of the inscription. No name of engraver or publisher is shown, excepting on the portrait of Queen Elizabeth which bears the name of "Compton Holland Excudit."

WILLIAM I

The first state as it appears in the 1618 edition is shown on Plate 54. The second state, shown on the same plate, has a background of parallel lines. This is from a loose specimen in the British Museum, but I do not know whether it appeared in the 1621 edition in this state or the first.

WILLIAM II

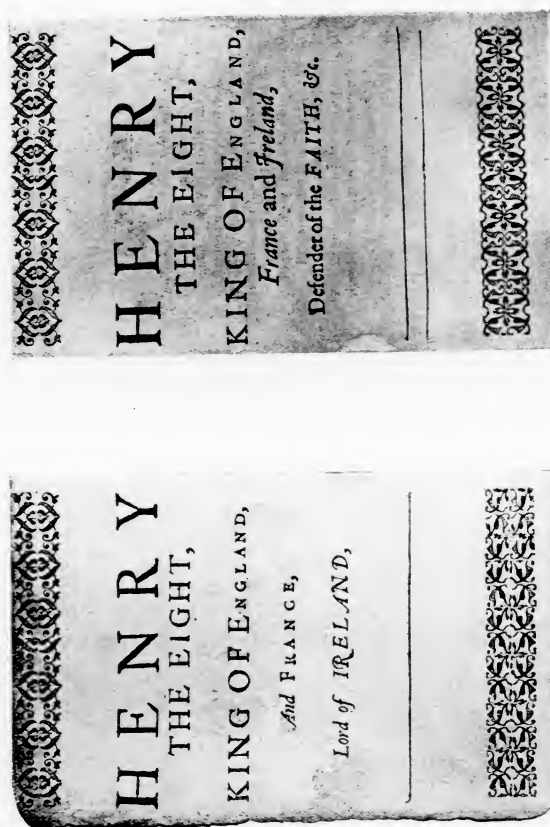
This portrait is shown on Plate 55. I have seen no other state.

HENRY I

This is also shown on Plate 55. I have seen no other state.

STEPHEN

Facing to the left. In armour with cloak over right shoulder. Orb in left hand, which is ungloved. Holding pole-axe over right shoulder is right



Page in the 1618 edition from the
British Museum copy.

Slightly reduced.

Page in the 1621 edition from the
author's copy.

Beginning with William the Conqueror the portraits are numbered from one to twenty-two, this being the number on the portrait of Mary, excepting that Stephen is unnumbered. Then follow Elizabeth, James, and Charles (as Prince) unnumbered, making twenty-five in all. These will be specifically described later on.

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WILLIAM II

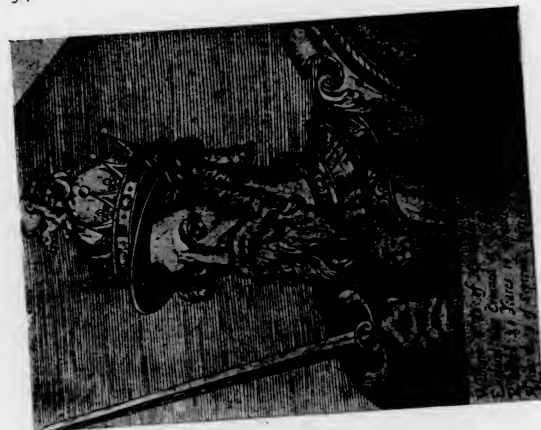
This portrait is shown on Plate 55. I have seen no other state.

HENRY I

This is also shown on Plate 55. I have seen no other state.

STEPHEN

Facing to the left. In armour with cloak over right shoulder. Orb in left hand, which is ungloved. Holding pole-axe over right shoulder is right



Second state.



First state.

From specimens in the British Museum.

Size of portraits, exclusive of inscription, $3\frac{1}{4}$ by $3\frac{3}{4}$ in.

hand gloved. Helmet shaped hat with plume. It is not numbered, and has following inscription :

King Stephen sonne to Stephen Earle of Blois and of Adela daughter to William Conquerour: began his raigne the 2^d of December 1135: he raigned 18 yeaes, 11 months, and 18 dayes, died at the age of 49 yeaes and lyeth buried at Feversham.

I have seen no other state.

HENRY II

Body turned to the right, head facing left. Small ruff around his neck, a lion's head covering left shoulder. Cloak covering both shoulders and right arm. Holding orb in left hand, and sword in right over right shoulder. Crown or helmet with six points, surmounted by a sea-horse, and a lozenge-shaped ear cover.

Numbered 5. Has following inscription :

Henry y^e 2. surnamed plantagenett. Raigned 34 yeres 9 monethes, and 2 daies. He dyed the 6 of July 1189, in the 61. yere of his age. Was buried at fonteuereard in normandy.

I have seen no other state.

RICHARD I

Facing left. Cloak looks as if blowing in the wind. Left hand patting dog's head which projects upwards from lower margin. Sceptre in right hand. Crown or helmet similar to that of Henry II, but shows seven points and has small visor or rim in front

Numbered 6. Has following inscription :

King Richard surnamed Cordelyon was 43 Yeres ould when he had Raigned 9 Yeres 9 monethes and 22 daies was wounded and died the 6 daie of aprill 1199. Was buried att fonteuereard.

I have seen no other state.

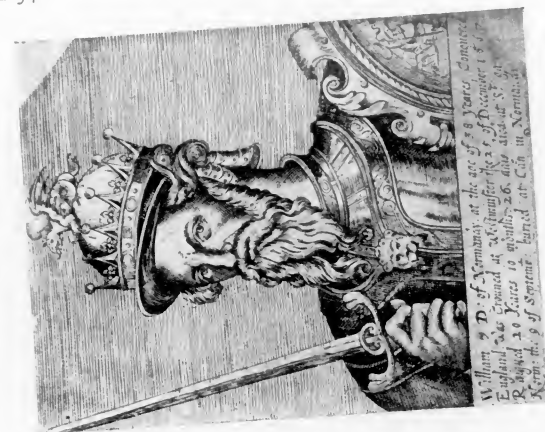
JOHN

Facing left. Cape lined with ermine and an ermine collar. Arms come through slits in cape. Orb in left hand, sceptre in right. Beard has two points, hair in curls. Crown on head.

Numbered 7. Has following inscription :

King John surnamed without land. Raigned 17 Yeres and 7 monethes. died 19 daie of October 1216. Was buried att Worcester in the 51 Yere of his age.

Same in both editions and in Gardiner.



Second state.



First state.

From specimens in the British Museum.

Size of portraits, exclusive of inscription, 34 by 34 in.

hand gloved. Helmet shaped hat with plume. It is not numbered, and has following inscription :

King Stephen sonne to Stephen Earle of Blois and of Adela daughter to William Conquerour: began his raigne the 2^d of December 1135: he raigned 18 yeres, 11 months, and 18 dayes, died at the age of 49 yeres and lyeth buried at Feversham.

I have seen no other state.

HENRY II

Body turned to the right, head facing left. Small ruff around his neck, a lion's head covering left shoulder. Cloak covering both shoulders and right arm. Holding orb in left hand, and sword in right over right shoulder. Crown or helmet with six points, surmounted by a sea-horse, and a lozenge-shaped ear cover.

Numbered 5. Has following inscription :

Henry y^e 2. surnamed plantagenett. Raigned 34 yeres 9 monethes, and 2 daies. He dyed the 6 of July 1189, in the 61. yere of his age. Was buried at fonteuereard in normandy.

I have seen no other state.

RICHARD I

Facing left. Cloak looks as if blowing in the wind. Left hand patting dog's head which projects upwards from lower margin. Sceptre in right hand. Crown or helmet similar to that of Henry II, but shows seven points and has small visor or rim in front

Numbered 6. Has following inscription :

King Richard surnamed Cordelyon was 43 Yeres ould when he had Raigned 9 Yeres 9 monethes and 22 daies was wounded and died the 6 daie of aprill 1199. Was buried att fonteuereard.

I have seen no other state.

JOHN

Facing left. Cape lined with ermine and an ermine collar. Arms come through slits in cape. Orb in left hand, sceptre in right. Beard has two points, hair in curls. Crown on head.

Numbered 7. Has following inscription :

King John surnamed without land. Raigned 17 Yeres and 7 monethes. died 19 daie of October 1216. Was buried att Worcester in the 51 Yere of his age.

Same in both editions and in Gardiner.



Henry the third borne at Wyke in York shire was crowned at the age of 9 Yeres the 28 october he Raigned 56 Yeres and 20 daies. dyed the 16 of nouember 1272 tyeth [sic] buried at Westminster.



Edward the first borne at Westmin. was crowned at Westmin. At the age of 33 yeres the 18 of September the 2 yere of his raigne 1274 Hee raigned 34 Yeres 6 monethes and 14 dais hee died at burgh upon the sandes. lieth burid at westminster.

From specimens in the British Museum.
Size of portraits, exclusive of inscription, $3\frac{1}{4}$ by $3\frac{1}{4}$ in.

HENRY III

Facing right. Cape. Sleeve of right arm turned up for a cuff. Orb in right hand, sceptre in left. Crown showing five points.

Numbered 8. Has following inscription:

King Henry the 3 was crowned at the age of 9 Yeres the 28 october 1216 he Raigned 56 Yeres and 20 daies. dyed the 16 of nouember 1272 tyeth [sic] buried at Westminster.

Same in both editions and in Gardiner.

EDWARD I

Facing right. Cape with fur collar held together by a jewel and lined with fur. Orb in left hand, sceptre in right. Crown with four points and three balls, each surmounted by a ball.

Numbered 9. Has following inscription:

Edward the i borne at Westmin. was crowned at Westmin. At the age of 33 yeres the 18 of September the 2 yere of his raigne 1274 Hee raigned 34 Yeres 6 monethes and 14 dais hee died at burgh upon the sandes. lieth burid at westminster.

Same in both editions.

EDWARD II

Facing right. Cape with pointed collar held together by a small head. Right hand on orb, sceptre in left. Crown shows three points and two balls. Arches of crown surmounted by a ball, on top of which is a cross.

Numbered 10. Has following inscription:

King Edward the 2 surnamed Carnaruen was crowned att Westminster at the 22 yere of his age the 24. of febr. 1308. he Raigned 19 yere 6 monethes. Was deposed the 25 of Ianiwarus 1326. he Was slayne in the Castle of barkley in the 43 yere of his age.

Same in both editions, in Gardiner, and in "The Historie of Edward the second Surnamed Carnarvan" by F. H. Knight, London, 1629. In the latter the portrait has on the back the signature A2 with thistles on the left and rose on the right.

EDWARD III

The two states are shown on Plate 56. The first is from the 1618 edition, while the second appears in the 1621 edition and in Gardiner.



From specimens in the British Museum.
Size of portraits, exclusive of inscription, 3½ by 3½ in.

THE WORKS OF JOHN TAYLOR

HENRY III

Facing right. Cape. Sleeve of right arm turned up for a cuff. Orb in right hand, sceptre in left. Crown showing five points.
Numbered 8. Has following inscription:

King Henry the 3 was crowned at the age of 9 Yeres the 28 october 1216 he Raigned 56 Yeres and 20 daies. dyed the 16 of nouember 1272 tyeth [sic] buried at Westminster.

Same in both editions and in Gardiner.

EDWARD I

Facing right. Cape with fur collar held together by a jewel and lined with fur. Orb in left hand, sceptre in right. Crown with four points and three balls, each surmounted by a ball.
Numbered 9. Has following inscription:

Edward the i borne at Westmin. was crowned at Westmin. At the age of 33 yeres the 18 of September the 2 yere of his raigne 1274 Hee raigned 34 Yeares 6 monethes and 14 dais hee died at burgh upon the sandes. lieth burid at westminster.

Same in both editions.

EDWARD II

Facing right. Cape with pointed collar held together by a small head. Right hand on orb, sceptre in left. Crown shows three points and two balls. Arches of crown surmounted by a ball, on top of which is a cross.
Numbered 10. Has following inscription:

King Edward the 2 surnamed Carnaruen was crowned att Westminster at the 22 yere of his age the 24. of febru. 1308. he Raigned 19 yere 6 monethes. Was deposed the 25 of Ianiuaris 1326. he Was slayne in the Castle of barkley in the 43 yere of his age.

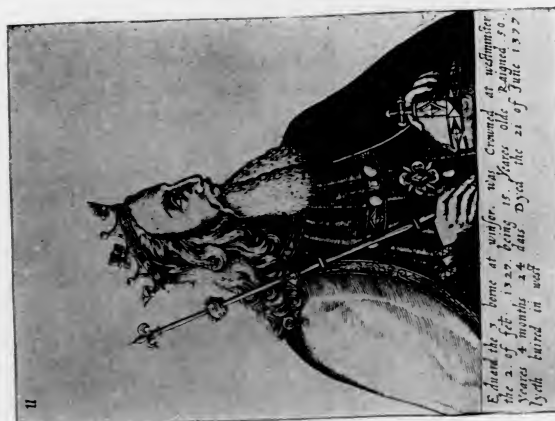
Same in both editions, in Gardiner, and in "The Historie of Edward the second Surnamed Carnarvan" by F. H. Knight, London, 1629. In the latter the portrait has on the back the signature A2 with thistles on the left and rose on the right.

EDWARD III

The two states are shown on Plate 56. The first is from the 1618 edition, while the second appears in the 1621 edition and in Gardiner.



Second state.
From author's collection.



First state.
From British Museum copy.

Size of portrait, exclusive of inscription, 3 1/4 by 3 1/4 in.

THE WORKS OF JOHN TAYLOR

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RICHARD II

Facing front. Ermine cape over cloak lined with ermine. Left hand on orb, sceptre in right. Hair reaches collar. Crown shows three crosses and two fleur-de-lis.

Numbered 12. Has following inscription:

Richard the 2. borne at Burdeaux Sonne to Edward Prince of Wales, began his Raigne the 21 of Iune Añ. Dñi 1377. he Raiged 22. Yeares. Was Deposed & died the 14. of February 1399. First buried at Langley in Hartfödshire & afterwarde at Westminster.

Same in both editions and in Gardiner.

HENRY IV

Facing left. Pointed beard. Hood, which on the left side falls to shoulder. Fur collar. Orb in left hand, sceptre in right. Crown showing three crosses and two fleur-de-lis.

Numbered 13. Has following inscription:

Henry the 4. borne at Böllingbroke in the Countie of Lincolne, began his Raigne the 26. of September. 1399. Raigned 13 yeares & 6. moneths & died in An^o: D: 1413. Of the age of 46 Yeares. buried at Canterbury.

Same in both editions and in Gardiner.

HENRY V

Facing right. Cloak with right arm projecting through a slit. Fur cuff on right arm and fur collar held together by a jewel. Orb in left hand, sceptre in right. High arched crown surmounted by a cross.

Numbered 14. Has following inscription:

Henry the 5 began his Raigne the 20. of March. Was Crowned At Westminster the 9 of Aprill. 1413. He Raigned 9 Yeares 2 months. died in the castel of Boyes nere paris the 13 of August 1422 buried at Westminster.

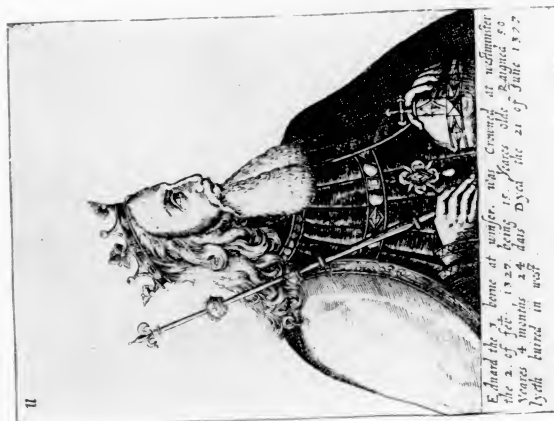
Same in both editions and in Gardiner.

HENRY VI

Facing to right. Cloak with fur collar, strip of fur over each shoulder, slashed sleeves. Sceptre in right hand, left hand invisible. Cap on head, on which is high arched crown, surmounted by a cross.



Second state.
From author's collection.



First state.
From British Museum copy.

Size of portrait, exclusive of inscription, 3 1/4 by 3 3/4 in.

RICHARD II

Facing front. Ermine cape over cloak lined with ermine. Left hand on orb, sceptre in right. Hair reaches collar. Crown shows three crosses and two fleur-de-lis.

Numbered 12. Has following inscription:

Richard the 2. borne at Burdeaux Sonne to Edward Prince of Wales. began his Raigne the 21 of Iune An. Diii 1377. he Raigned 22. Yeares. Was Deposed & died the 14. of February 1399. First buried at Langley in Hartfodshire & afterwarde at Westminster.

Same in both editions and in Gardiner.

HENRY IV

Facing left. Pointed beard. Hood, which on the left side falls to shoulder. Fur collar. Orb in left hand, sceptre in right. Crown showing three crosses and two fleur-de-lis.

Numbered 13. Has following inscription:

Henry the 4. borne at Bollingbroke in the Countie of Lincolne, began his Raigne the 26. of September. 1399. Raigned 13 yeares & 6. moneths & died in An: D: 1413. Of the age of 46 Yeares. buried at Canterbury.

Same in both editions and in Gardiner.

HENRY V

Facing right. Cloak with right arm projecting through a slit. Fur cuff on right arm and fur collar held together by a jewel. Orb in left hand, sceptre in right. High arched crown surmounted by a cross.

Numbered 14. Has following inscription:

Henry the 5 began his Raigne the 20. of March. Was Crowned At Westminster the 9 of Aprill. 1413. He Raigned 9 Yeares 2 months. died in the castel of Boyes nere paris the 13 of August 1422 buried at Westminster.

Same in both editions and in Gardiner.

HENRY VI

Facing to right. Cloak with fur collar, strip of fur over each shoulder, slashed sleeves. Sceptre in right hand, left hand invisible. Cap on head, on which is high arched crown, surmounted by a cross.



Second state.
From author's collection.
Size of portrait, exclusive of inscription, 3 1/4 by 3 1/4 in.



First state.
From British Museum copy.
Size of portrait, exclusive of inscription, 3 1/4 by 3 1/4 in.

THE WORKS OF JOHN TAYLOR

Numbered 15. Has following inscription:

Henry the 6 of the age of 8 moneths Began his Raigne Tte [sic] 1. of September 1422. Crowned at Westminster the 6 of Nouember 1429. Afterward Crowned at Paris 7 September 1431. Raigned 38 yeares 6 moneths 4 dayes. Buried at Winsore.

Same in both editions and in Gardiner.

In the Dyce Granger (Victoria and Albert Museum) and in the British Museum are curious copies of this portrait, with the same inscription, but the size of, and with an engraved frame similar to, the *Baziliologia* series. There is no engraver's name, but the print is inscribed "Are to be sould by John Hind."

EDWARD IV

Facing a little to the right. Cape with fur stole, slits for arms. Orb in right hand (hand invisible), sceptre in left, but only thumb and forefinger can be seen. Cap on head (with jewel in front) on top of which is low arched crown surmounted by cross.

Numbered 16. Has following inscription:

Edward the 4 beeing 18 yeares Olde. began his Raigne the 4 of march 1460. he was crowned the 6 of June. he Raigned 22 yeares 1 month and 8 dayes and lyeth buried in Winsor.

Same in both editions.

EDWARD V

Facing front. Cloak with short, pointed cape. Left hand holding flower between thumb and forefinger, right hand on a cap or disk pressed against body. Curly hair. Crown and sceptre are above head.

Numbered 17. Has following inscription:

Edward the 5 being 13. Yeres of age came att london to be crowned the 4 of May 1483. Was deposed of his croune by his onnaturall onkel the protector. laste his lyff in the tower his buriall is onknown.

Same in both editions.

RICHARD III

Facing left. Cloak with fur down the front, slits for arms. Orb in left hand, which is invisible, sceptre in right, but only parts of thumb and forefinger can be seen. Hair hanging straight down on either side of head.



First state.
From British Museum copy.
Size of portrait, exclusive of inscription, 34 by 34 in.

Second state.
From author's collection.
Size of portrait, exclusive of inscription, 34 by 34 in.

THE WORKS OF JOHN TAYLOR

Numbered 15. Has following inscription:

Henry the 6 of the age of 8 moneths Began his Raigne Tte [sic] 1. of September 1422. Crowned at Westminster the 6 of Nouember 1429. Afterward Crowned at Paris 7 September 1431. Raigned 38 yeares 6 moneths 4 dayes. Buried at Winsore.

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Edward the 4 beeing 18 yeares Olde. began his Raigne the 4 of march 1460. he was crowned the 6 of June. he Raigned 22 yeares 1 month and 8 dayes and lyeth buried in Winsor.

Same in both editions.

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Numbered 17. Has following inscription:

Edward the 5 being 13. Yeres of age came att london to be crowned the 4 of May 1483. Was deposed of his croune by his onnaturall onkel the protector. laste his lyff in the tower his buriall is onknown.

Same in both editions.

RICHARD III

Facing left. Cloak with fur down the front, slits for arms. Orb in left hand, which is invisible, sceptre in right, but only parts of thumb and forefinger can be seen. Hair hanging straight down on either side of head.



From the 1618 edition.
British Museum copy.



From the 1621 edition (?).
Author's copy.

Same size as original.

Cap, with jewel in front, on which is low arched crown surmounted by cross.

Numbered 18. Has following inscription :

Richard the 3. king of England began his Raigne the 22 of June 1483. hee Raigned 2 yeares 2 monthes. hee Was slaine at bosworth by Henrie earle of Richmond. And lyeth buried at leicester.

Same in both editions.

HENRY VII

Facing right. Cloak with fur collar extending down the front. Diamond shape slashes in sleeves. Left hand on orb, sceptre in right, on the forefinger of which is a ring. Long hair down sides of head ending in curls. Cap, with jewel in front, on which is arched crown surmounted by cross.

Numbered 19. Has following inscription :

Henry the 7 began his Raigne the 22 of June 1485. And was Crowned at westminster the 30 of octob. Hee Raigned 25 Yeares and 8 monthes and died the 22 of April. lieth buried at Westminster.

Same in both editions and in Gardiner.

HENRY VIII

Both states are shown on Plate 57. The first is from the 1618 edition, while the second appears in the 1621 edition and in Gardiner.

EDWARD VI

Facing a little to the right. White cape; soft white collar with embroidered edge. Left hand on orb, sceptre in right. Hair cropped short. Cap with plume, on which is arched crown surmounted by a cross.

Numbered 21. Has following inscription :

Edward borne at Hamton Court at the age of 9 yeares began his raigne the 31 of Janu: 1546. Crowned at Westm: the 20 of februa: folowing. he raigned 6 yeares 5 monthes. died the 6 of Julie. buried at Westminster.

Same in both editions, but in Gardiner the number is erased.

On the back of the woodcut title-page to *Annales of England* | *Edward the Sixt.* | *The Second Booke.* | *London* | *Printed by Adam Islip* | *and William Stansby* | 1630, is an impression from this same plate, with



From the 1618 edition.
British Museum copy.



From the 1621 edition (?).
Author's copy.

Same size as original.

THE WORKS OF JOHN TAYLOR

Cap, with jewel in front, on which is low arched crown surmounted by cross.

Numbered 18. Has following inscription :

Richard the 3. king of England began his Raigne the 22 of June 1483. hee Raigned 2 yeares 2 months. hee Was slaine at bosworth by Henrie earle of Richmond. And lyeth buried at leicester.

Same in both editions.

HENRY VII

Facing right. Cloak with fur collar extending down the front. Diamond shape slashes in sleeves. Left hand on orb, sceptre in right, on the forefinger of which is a ring. Long hair down sides of head ending in curls. Cap, with jewel in front, on which is arched crown surmounted by cross.

Numbered 19. Has following inscription :

Henry the 7 began his Raigne the 22 of June 1485. And was Crowned at westminster the 30 of octob. Hee Raigned 25 Yeares and 8 monthes and died the 22 of April. lieth buried at Westminster.

Same in both editions and in Gardiner.

HENRY VIII

Both states are shown on Plate 57. The first is from the 1618 edition, while the second appears in the 1621 edition and in Gardiner.

EDWARD VI

Facing a little to the right. White cape; soft white collar with embroidered edge. Left hand on orb, sceptre in right. Hair cropped short. Cap with plume, on which is arched crown surmounted by a cross.

Numbered 21. Has following inscription :

Edward borne at Hamton Court at the age of 9 yeares began his raigne the 31 of Janu: 1546. Crowned at Westm: the 20 of februa: folowing. he raigned 6 yeares 5 monthes. died the 6 of Julie. buried at Westminster.

Same in both editions, but in Gardiner the number is erased.

On the back of the woodcut title-page to *Annales of England | Edward | the | Sixt. | The Second Booke. | London | Printed by Adam Islip and | William Stansby | 1630*, is an impression from this same plate, with



Second state.
From 1621 edition.

Third state.
From Gardiner.

The first and third states are from the British Museum specimens.

Size of portrait, exclusive of inscription, $3\frac{1}{2}$ by $3\frac{3}{4}$ in.

First state.
From 1618 edition.

THE WORKS OF JOHN TAYLOR

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the number erased and the inscription changed so as to read "Væ tibi Terra, cuius Rex Puer est," but traces of the old inscription can still be seen.

As it appears in Gardiner with the old inscription, either the old inscription was re-engraved, or the whole plate in Gardiner is a copy. There is no doubt whatever as to the 1630 impression being from the old plate, and I am convinced that the Gardiner impression is from the same plate also, with the title re-engraved.

MARY

Facing left. Tight-fitting bodice, loose sleeves. High collar with scalloped edge, inside of which is a similar, but lower, one. Orb in left hand, which is invisible, sceptre in right. Bonnet on head; on the back of bonnet an arched crown surmounted by a cross.

Numbered 22. Has following inscription:

Maria nata Grenouici ii febru: 1505
Incipit regnare 6 Iuli 1553
Regnauit 5 annos et 4 mensis.
Obijt annos nata 45 et 9 mensis.

Same in both editions. In Gardiner the number 22 is erased.

This portrait also appears on the back of the title to *Annales of England*, the third book, in the same manner as Edward VI, the title being changed to "Fortissimi quique interfecti sunt ab eâ," and the number erased. The same observations apply as in the case of Edward VI.

ELIZABETH

The portrait of Elizabeth is shown on Plate 58. In Gardiner it is the same, and it is probably the same in the 1621 edition, as that edition was published by Compton Holland (as is hereinafter shown) and his name appears on the portrait. On the other hand the only copy of the 1621 edition I have seen, is one in my possession and that contains the other portrait shown on the same plate.

JAMES I

The three states of this portrait are shown on Plate 59.

The first state is from the 1618 edition, the second from the 1621 edition, while the third appears in Gardiner.



First state.
From 1618 edition.

Second state.
From 1621 edition.

Third state.
From Gardiner.
The first and third states are from the British Museum specimens.
Size of portrait, exclusive of inscription, 3 $\frac{1}{2}$ by 3 $\frac{3}{4}$ in.

the number erased and the inscription changed so as to read "Væ tibi Terra, cuius Rex Puer est," but traces of the old inscription can still be seen.

As it appears in Gardiner with the old inscription, either the old inscription was re-engraved, or the whole plate in Gardiner is a copy. There is no doubt whatever as to the 1630 impression being from the old plate, and I am convinced that the Gardiner impression is from the same plate also, with the title re-engraved.

MARY

Facing left. Tight-fitting bodice, loose sleeves. High collar with scalloped edge, inside of which is a similar, but lower, one. Orb in left hand, which is invisible, sceptre in right. Bonnet on head; on the back of bonnet an arched crown surmounted by a cross.

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Same in both editions. In Gardiner the number 22 is erased.

This portrait also appears on the back of the title to *Annales of England*, the third book, in the same manner as Edward VI, the title being changed to "Fortissimi quique interfecti sunt ab eâ," and the number erased. The same observations apply as in the case of Edward VI.

ELIZABETH

The portrait of Elizabeth is shown on Plate 58. In Gardiner it is the same, and it is probably the same in the 1621 edition, as that edition was published by Compton Holland (as is hereinafter shown) and his name appears on the portrait. On the other hand the only copy of the 1621 edition I have seen, is one in my possession and that contains the other portrait shown on the same plate.

JAMES I

The three states of this portrait are shown on Plate 59.

The first state is from the 1618 edition, the second from the 1621 edition, while the third appears in Gardiner.

Englands Grievance
DISCOVERED,
In relation to the
COAL-TRADE
WITH
The Map of the River of TINE,
and Situation of the Town and
Corporation of
NEWCASTLE.
THE
Tyrannical oppression of those Magi-
strates, their Charters and Grants; the
several Tryals, Depositions, and Judgements
obtained against them;
WITH
A Breviate of several Statutes proving repugnant
to their Actings; With Proposals for reducing the ex-
cessive Rates of Coals for the future; And the rise of their
Grants, appearing in this Book.
By Ralph Gardiner of Chilton in the County of Northumberland, Gent.
London Printed for R. Ibbisfon, in Smith-field, and P. Stent at the White
horse in Giltspur Street, without New gate, 1655.

From copy in British Museum.
Same size as original.

CHARLES PRINCE OF WALES

Facing left. Bare head with hair brushed back from forehead and at the sides. Large ruff. Order of the Garter. Left hand holding glove with elaborate gauntlet. Right hand invisible. No number. Has following inscription:

The most Illustrious Prince Charles Prince of Greate Brittain and Ireland. Duke of Cornwall, Yorke and Albany. Earle of Chester & K^t of the most noble order of the Garter &c.

Same in both editions.

1621 edition of first issue

A BRIEF REMEMBRANCE OF ALL THE ENGLISH
MONARCHS

THE only copy of this edition I have seen is in my possession and, as hereinbefore stated, lacks the title-page and first three portraits, while the portrait of Elizabeth is the second one shown on Plate 58. Otherwise the portraits are the same, though they show signs of wear, and in some cases changes have been made, as set forth in the foregoing list.

It is interesting to note the close resemblance of the first portrait of Elizabeth and the second state of the portrait of James I to those in the *Baziliologia*.

Item 4193 in the Bliss Catalogue, which is hereinafter quoted in full, is probably the same as mine—possibly they are the same volume, as they both lack the title-page and three portraits—and they are undoubtedly later than the Museum copy of 1618, as is definitely proved by the states of the portraits of Edward III, Henry VIII, and James. The portrait of Elizabeth in my copy may belong there, but I do not think so, as the portrait in Gardiner's book, which appeared later, is the same as that in the Museum copy of 1618. It would be satisfactory definitely to discover the date of the later edition, which I refer to as that of 1621, and the following seems to be the clue.

In Ellis's (of 29 New Bond Street, London) Catalogue No. 73 for 1891 the following item is to be found:

606 TAYLOR (John, the Water-poet), A Briefe Remembrance of all the English Monarchs, from the Normans Conquest untill this present. *London, Printed for*

Compton Holland, 1621. 12mo, with folding map of England and 25 portraits of the Kings engraved by Hollar inserted, blue morocco extra, 4l. 4s.

I can find no other reference to a copy bearing this date, and the present partners of Messrs. Ellis can give me no information other than that contained in the catalogue. This, however, is so specific that it can be assumed to be correct. It is particularly interesting to note that Compton Holland was the publisher, and it must be remembered that his name appears on the portrait of Queen Elizabeth as found in the 1618 edition and in Gardiner.

The portraits, if by Hollar, do not belong to the volume.

1655

ENGLANDS GRIEVANCE DISCOVERED, by Ralph Gardiner.

CERTAIN of these plates were thereafter used to illustrate the above-mentioned book, the title-page to which is shown on Plate 60.

The book contains 6 pp. unnumbered and 211 numbered, 5½ by 7 in.

The following is a list of the plates in the only two copies I have seen, that in the British Museum, and mine which was formerly in the Huth collection. In the Museum copy the following plates have been inserted, and do not belong to the book:

Cromwell. From *Tragicum Theatrum*, 1649, inserted at the beginning.

James I. C. G. fecit. "and are to be sold in Lombard Street by John Boswel"—at page 182.

Charles I. Octagonal. F. Chauveau, Sculpsit—at page 188.

The plates, other than these three, are printed in the text, and those marked with an asterisk (*) are from Taylor's book, the following being the list:

Folding Plan.

*Page 1. John.

*35. James. Plate reworked. See reproduction on Plate 59.

47. Charles I, as king. "P. Stent excudit" (the page opposite this portrait is 47 but should be 46—this has no number).

69. Sinking ships, etc.

80. Men beating women, and ship in distress.

86. Cutting purses, etc.

99. Robbing in open market.

107. Hanging Women.

110. Woman, with cage on her head, being driven by a man.

114. Large portrait of Cromwell. "R. G. fecit. Peter Stent ex. 1653."

*134. Henry III. No. 8.

*136. Henry IV. No. 13.

*137. Henry V. No. 14.

*139. Henry VI. No. 15.

*144. Henry VII. No. 19.

*139 (the second page with this number). Henry VIII. No. 20. Second state, see Plate 57.

Page 145 is on the recto of another 138, then comes another 139, and its verso is numbered 148. Then comes 149, and its verso is numbered 142. Then 143, and its verso is numbered 152.

152. Edward I. Not of the same series.

*157. Edward II. No. 10.

*160. Edward III. No. 11. Second state, see Plate 56.

*164. Edward VI. Number erased.

*170. Richard II. No. 12.

*175. Mary. Number erased.

*177. Elizabeth. Compton Holland. See Plate 58.

1796

Second edition of GARDINER'S BOOK

ONE reference I have seen relative to this edition states that it contains feeble impressions of the plates from Taylor's book, but in the only copy I have examined, the portrait plates are well engraved in stipple by W. Ridley, and only the others, of sinking ships, etc., are copied from the old plates. The folding plan is also copied from the early edition. The portrait of Edward I from this series is shown on Plate 61. Lowndes, in referring to the 1796 edition, says that the plates are inferior to those in the edition of 1655. This, and the other reference I have mentioned, seem to indicate that there was an edition of 1796 with poor impressions of the old plates—so poor that the new plates were engraved by Ridley and substituted for the old



From 1796 edition of Gardiner's book.
Same size as original.

ones in the later issues of this edition. It is to be observed, however, that the "Editor's Address," in the only copy of this edition I have seen, states that after great difficulty he was favoured with an original copy and "have reprinted the whole *verbatim*, with exact *fac similes* of the author's map of the river, and curious prints, together with portraits of the respective Kings and Queens," thus indicating that he did not have the use of the old plates.

The only other books I have found with any portraits of this series are the following:

The | Historie | of Edward | the second | Surnamed Carnarvan | one of our English | Kings | . . . | By F. H. Knight. | London | Printed by B. A. and T. F. for L. Chapman, | and are to be sold at his Shop at the vpper end | of Chancery-Lane. 1629.

This contains the portrait of Edward II facing the title-page, and on the back of the portrait, between ornaments, is the signature A2.

Annales | of | England | Containing the Reigns | of | Henry the Eighth | Edward the Sixth | Queene Mary | Written in Latin by . . . | . . . | Francis Lord | Bishop of Hereford | Thus englished, corrected and enlarged . . . by | Morgan Godwyn | . . . | London | Printed by A. Islip | and W. Stansby | 1630.

On the back of the title to the second part is the portrait of Edward VI, with the number erased and the inscription changed to "Væ tibi Terra, cuius Rex Puer est." And on the back of the title to the third part is the portrait of Mary, with the number erased and the inscription changed to "Fortissimi quique interfecti sunt ab eâ."

II. A BRIEF REMEMBRANCE OF ALL THE ENGLISH MONARCHS. Second issue, 1622.

THIS issue contains plates entirely different from those in the two editions of the first. The title-page is shown on Plate 52. The only copy I have seen is in the British Museum. There are twenty-six sheets of text ($4\frac{1}{2}$ by $6\frac{1}{4}$ in.) and twenty-five full-length portraits, all, excepting those of King James and Charles, Prince of Wales, being copied from the series engraved by H. Goltzius, dated 1584 and hereinbefore described.



From 1796 edition of Gardiner's book.
Same size as original.

ones in the later issues of this edition. It is to be observed, however, that the "Editor's Address," in the only copy of this edition I have seen, states that after great difficulty he was favoured with an original copy and "have reprinted the whole *verbatim*, with exact *fac similes* of the author's map of the river, and curious prints, together with portraits of the respective Kings and Queens," thus indicating that he did not have the use of the old plates.

The only other books I have found with any portraits of this series are the following:

*The | Historie | of Edward | the second | Surnamed Carnarvan | one of
our English | Kings | . . . | By F. H. Knight. | London | Printed by B. A.
and T. F. for L. Chapman, | and are to be sold at his Shop at the upper end |
of Chancery-Lane. 1629.*

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PLATE 62.



1630 edition. Collected Works.
Author's collection.



1622 edition.
British Museum copy.

William the Conqueror.
From *A Brief Remembrance of all the English Monarchs*.
Slightly reduced.

THE WORKS OF JOHN TAYLOR

123

These two of James (Plate 64) and Charles (Plate 65) are much finer than the others, the latter bearing the initials R.E. (Renold Elstrack).

It is probable that the portrait of James is also by Elstrack.

The text relating to William I is on the verso of the title, followed by the portrait of William I with blank verso. Then follows the verses about William I, and on the verso the text relative to William II, followed by the portrait of William II with blank verso, and so on through the volume.

Signature B is on page with verses about Stephen.

Signature C on page with verses about Henry III.

Signature D on page with verses about Richard II.

Signature E on page with verses about Edward IV.

Signature F on page with verses about Henry VIII.

Signature G on page with verses about James.

The following is a description of the portraits, and on three of the plates the woodcuts from the 1630 edition (hereinafter described) are also shown.

WILLIAM I

The portrait from the 1622 edition is reproduced, and also the rough woodcut copy from the 1630 edition, on Plate 62.

WILLIAM II

Facing left. Flat hat. Sword in right hand, shield in left. Right knee bent, resting on toes. This and all the others have long cloaks or capes like that of William I, and all wear spurs.

HENRY I

Body turned to right, facing left. Helmet with tuft. Sword in right hand, shield in left. Body leaning forward to right, right foot raised so that only toes touch the ground. In this and others, where *helmet with tuft* is mentioned, they are like those of William I.

STEPHEN

Facing left. Helmet. Sword in right hand held over, but above, shoulder. Shield on left arm. Both feet on ground. Left hand resting on hip.



1630 edition. Collected Works.
Author's collection.

William the Conqueror.
From *A Brief Remembrance of all the English Monarchs*.
Slightly reduced.



1622 edition.
British Museum copy.

THE WORKS OF JOHN TAYLOR

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STEPHEN

Facing left. Helmet. Sword in right hand held over, but above, shoulder. Shield on left arm. Both feet on ground. Left hand resting on hip.



Henry VI.

From the 1622 edition of *A Briefe Remembrance
of all the English Monarchs.*

British Museum copy.

Slightly reduced.

HENRY II

Body leaning to right, facing nearly to front. Flat crown with cap. Sword held on thumb of right hand, shield in left. Right foot slightly raised.

RICHARD I

Facing to left; shows back only. Helmet with tuft. Sword in right hand, shield in left. End of arrow shows over right shoulder. Right foot on a dead lion.

JOHN

Facing front, body leaning to left. Sword in right hand, shield in left. Spur on left foot shows slightly. Flat crown with cap.

HENRY III

Head facing front and thrown back, body pushed forward. Sword in right hand, shield in left. Flat crown without cap. Left foot raised and resting on toes.

EDWARD I

Body facing right, head forward. Sword over right shoulder, shield in left hand. Left knee bent. Flat crown without cap.

EDWARD II

Body facing forward, head looking down at right hand, which is raised to right shoulder. Flat hat. Shield on left arm. Sword held in left hand, with the point resting on the ground back of left foot.

EDWARD III

Facing left. Helmet with tuft. Shield in left hand, sword in right impaling two crowns.

RICHARD II

Facing right, right side and back showing. Right hand raised to crown as if pushing it back, shield on left arm, sword in left hand, hanging down. Right foot raised on toes.

HENRY IV

Facing left. Helmet with tuft. Sword in right hand, shield in left.



Henry VI.

From the 1622 edition of *A Briefe Remembrance
of all the English Monarchs.*

British Museum copy.

Slightly reduced.

HENRY II

Body leaning to right, facing nearly to front. Flat crown with cap. Sword held on thumb of right hand, shield in left. Right foot slightly raised.

RICHARD I

Facing to left; shows back only. Helmet with tuft. Sword in right hand, shield in left. End of arrow shows over right shoulder. Right foot on a dead lion.

JOHN

Facing front, body leaning to left. Sword in right hand, shield in left. Spur on left foot shows slightly. Flat crown with cap.

HENRY III

Head facing front and thrown back, body pushed forward. Sword in right hand, shield in left. Flat crown without cap. Left foot raised and resting on toes.

EDWARD I

Body facing right, head forward. Sword over right shoulder, shield in left hand. Left knee bent. Flat crown without cap.

EDWARD II

Body facing forward, head looking down at right hand, which is raised to right shoulder. Flat hat. Shield on left arm. Sword held in left hand, with the point resting on the ground back of left foot.

EDWARD III

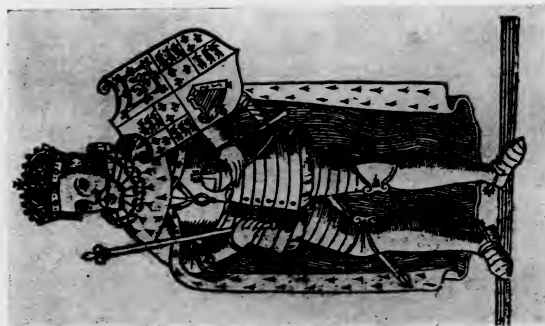
Facing left. Helmet with tuft. Shield in left hand, sword in right impaling two crowns.

RICHARD II

Facing right, right side and back showing. Right hand raised to crown as if pushing it back, shield on left arm, sword in left hand, hanging down. Right foot raised on toes.

HENRY IV

Facing left. Helmet with tuft. Sword in right hand, shield in left.



1630 edition.
Author's collection.



1622 edition.
British Museum copy.

James I.
From *A Brief Remembrance of all the English Monarchs*.
Slightly reduced.

HENRY V

Facing right. Sword in right hand, shield on left arm, the four fingers of left hand showing. Flat crown with cap, surmounted by a cross.

HENRY VI

This portrait is reproduced on Plate 63.

EDWARD IV

Facing front, head low on shoulders. Right knee bent. Sword in right hand held against body, and crossing the arm near shoulder, shield on left arm, left hand resting on hip. The left leg looks as if it came out of the middle of the body. Arched crown surmounted by a cross.

EDWARD V

Facing left; face leaning forward and seems to be in tears. Handkerchief held in right hand near face. Shield on left arm, sword in left hand, the point touching calf of left leg. Flat cap with plume. Arched crown, surmounted by a cross, floating above head.

RICHARD III

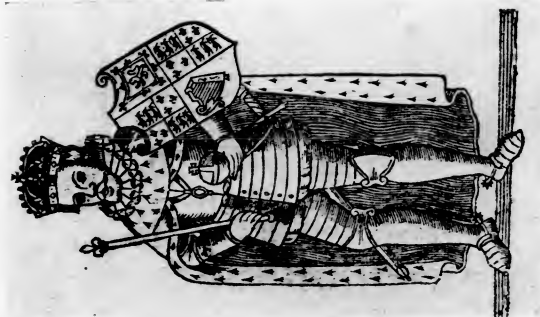
Facing nearly to front, leaning to right. Cap, on which is arched crown surmounted by a cross. Broken sword in right hand, shield on left arm, sceptre in left hand. Broken shaft of lance lying on the ground, the broken point protruding from left side over heart.

HENRY VII

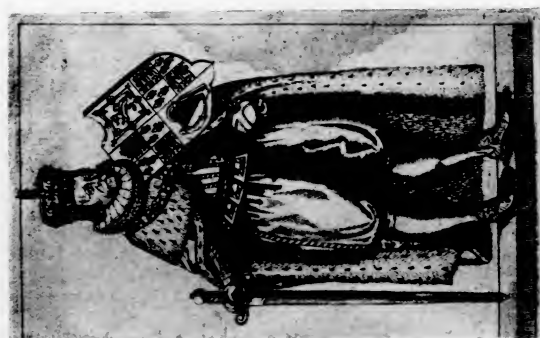
Facing left. Sword in right hand, shield on left arm, back of left hand resting on hip. Large rose on skirt or tunic. Arched crown surmounted by a cross. Left foot forward, right foot back and raised on toes as if walking.

HENRY VIII

Body facing right, face to the front. Sword in right hand, shield in left. Arched crown surmounted by a cross forming crown of a hat with flowing plume. Type of face same as Plate 57.



1630 edition.
Author's collection.



1622 edition.
British Museum copy.

James I.
From *A Briefe Remembrance of all the English Monarchs*.
Slightly reduced.

HENRY V

Facing right. Sword in right hand, shield on left arm, the four fingers of left hand showing. Flat crown with cap, surmounted by a cross.

HENRY VI

This portrait is reproduced on Plate 63.

EDWARD IV

Facing front, head low on shoulders. Right knee bent. Sword in right hand held against body, and crossing the arm near shoulder, shield on left arm, left hand resting on hip. The left leg looks as if it came out of the middle of the body. Arched crown surmounted by a cross.

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Facing left; face leaning forward and seems to be in tears. Handkerchief held in right hand near face. Shield on left arm, sword in left hand, the point touching calf of left leg. Flat cap with plume. Arched crown, surmounted by a cross, floating above head.

RICHARD III

Facing nearly to front, leaning to right. Cap, on which is arched crown surmounted by a cross. Broken sword in right hand, shield on left arm, sceptre in left hand. Broken shaft of lance lying on the ground, the broken point protruding from left side over heart.

HENRY VII

Facing left. Sword in right hand, shield on left arm, back of left hand resting on hip. Large rose on skirt or tunic. Arched crown surmounted by a cross. Left foot forward, right foot back and raised on toes as if walking.

HENRY VIII

Body facing right, face to the front. Sword in right hand, shield in left. Arched crown surmounted by a cross forming crown of a hat with flowing plume. Type of face same as Plate 57.



King Charles I.
1630 edition.
From author's collection.



Charles, Prince of Wales.
From British Museum copy of
1622 edition.

From *A Brief Remembrance of all the English Monarchs*.
Slightly reduced.

EDWARD VI

Facing left. Youthful countenance. Sword in right hand, shield in left. Right knee bent. Cap, with flowing plume, on which is arched crown surmounted by a cross. Dressed in full trunks.

MARY

Facing right. Long pointed bodice, high standing collar. Sceptre in right hand. Square bonnet, on which is arched crown surmounted by a cross. Diamond-shaped shield, resting on ground, partly concealed by dress, her left hand resting on the upper point.

ELIZABETH

Facing front, body turned a little to left. Low, square-necked, pointed bodice; large pointed ruff. Arched crown, surmounted by a cross, resting on her hair. Orb in right hand, sceptre in left. Hooped dress, which does not touch ground; toes of shoes showing. Diamond-shaped shield on left side nearly touching ground.

JAMES I

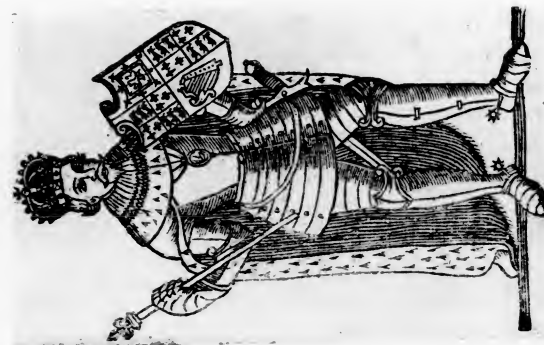
The portrait of James I from the 1622 and 1630 editions are shown on Plate 64.

CHARLES I

The portrait of Charles as Prince of Wales, from the 1622 edition, and as king, from the 1630 edition, are shown on Plate 65.

As hereinbefore stated, the portrait of Prince Charles from the 1622 edition is the only one in the series with the signature of the engraver, the letters R.E. standing for Renold Elstrack.

The 1622 edition is excessively scarce. A full description will be found in a note by Mr. Sotheby from the sale catalogue of the library of the Rev. Philip Bliss, 1858, quoted on page 134 hereof.



King Charles I.
1630 edition.
From author's collection.



Charles, Prince of Wales.
From British Museum copy of
1622 edition.
From *A Brief Remembrance of all the English Monarchs*.
Slightly reduced.

EDWARD VI

Facing left. Youthful countenance. Sword in right hand, shield in left. Right knee bent. Cap, with flowing plume, on which is arched crown surmounted by a cross. Dressed in full trunks.

MARY

Facing right. Long pointed bodice, high standing collar. Sceptre in right hand. Square bonnet, on which is arched crown surmounted by a cross. Diamond-shaped shield, resting on ground, partly concealed by dress, her left hand resting on the upper point.

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Facing front, body turned a little to left. Low, square-necked, pointed bodice; large pointed ruff. Arched crown, surmounted by a cross, resting on her hair. Orb in right hand, sceptre in left. Hooped dress, which does not touch ground; toes of shoes showing. Diamond-shaped shield on left side nearly touching ground.

JAMES I

The portrait of James I from the 1622 and 1630 editions are shown on Plate 64.

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First edition.
From the copies in the British Museum.
Slightly reduced.

III. ALL THE WORKS OF IOHN TAYLOR THE WATER-POET, 1630. Containing the third issue of A BRIEF REMEMBRANCE OF ALL THE ENGLISH MONARCHS.

In 1630 the collected works of John Taylor were issued in one volume with the following title:

All | The Works | of Iohn Taylor | The Water-Poet | Being Sixty and three in Number. | Collected into one Volume by | the Author. With Sundry new Additions, corrected, | revised, and newly Imprinted, 1630 | At London | Printed by J. B. for James Boler; at the signe of the | Marigold in Pauls Churchyard. 1630.

Pp. 12 unnumbered (including title) + 148 + 343 and one blank + 146. About $7\frac{1}{2}$ by $10\frac{3}{4}$ in. (My copy is $7\frac{1}{4}$ by $10\frac{1}{2}$ in.)

There is also an engraved frontispiece by T. Cockson, on which, at the top, is an oval picture of a sail-boat with two oarsmen, and in the stern another man. Over this is an angel's head, and on either side dolphins. The centre consists of a square sail, held up by two oars resting on cushions. Below is a portrait of Taylor in an oval. On the sail is the following:

All the Workes | of Iohn Taylor | The Water Poet | Being 63 in number | collected into one volum | By the Author | With sundry new Additions, Corrected, Revised | and newly imprinted | 1630.

This book contains, on pages 268 to 294 inclusive, a reprint (with the portraits) of the 1630 edition of *A Memorial of all the English Monarchs*, which is fully described hereinafter; and on pages 295 to 321 inclusive a reprint of the 1622 edition of the *Briefe Remembrance*. In this latter reprint all the portraits are rough woodcut copies of the engraved portraits in the 1622 original (see Plate 62 for that of William I), excepting James, which is entirely different (Plate 64), and Charles as Prince of Wales, which is replaced by a rough woodcut of Charles as king, as shown on Plate 65.

IV. A MEMORIAL OF ALL THE ENGLISH MONARCHS.

First edition, 1622.

Second edition, 1630.

Third edition, 1630 (in *All the Works of Iohn Taylor the Water-Poet*).

The first edition of this curious little book appeared in 1622, with the title-page shown on Plate 66.



Second edition.

From the copies in the British Museum.

Slightly reduced.

First edition.

III. ALL THE WORKS OF IOHN TAYLOR THE WATER-POET, 1630. Containing the third issue of A BRIEF REMEMBRANCE OF ALL THE ENGLISH MONARCHS.

In 1630 the collected works of John Taylor were issued in one volume with the following title:

All | The Works | of Iohn Taylor | The Water-Poet | Being Sixty and three in Number. | Collected into one Volume by | the Author. With Sundry new Additions, corrected, | revised, and newly Imprinted, 1630 | At London | Printed by J. B. for James Boler; at the signe of the | Marigold in Pauls Churchyard. 1630.

Pp. 12 unnumbered (including title) + 148 + 343 and one blank + 146. About 7½ by 10¾ in. (My copy is 7¼ by 10½ in.)

There is also an engraved frontispiece by T. Cockson, on which, at the top, is an oval picture of a sail-boat with two oarsmen, and in the stern another man. Over this is an angel's head, and on either side dolphins. The centre consists of a square sail, held up by two oars resting on cushions. Below is a portrait of Taylor in an oval. On the sail is the following:

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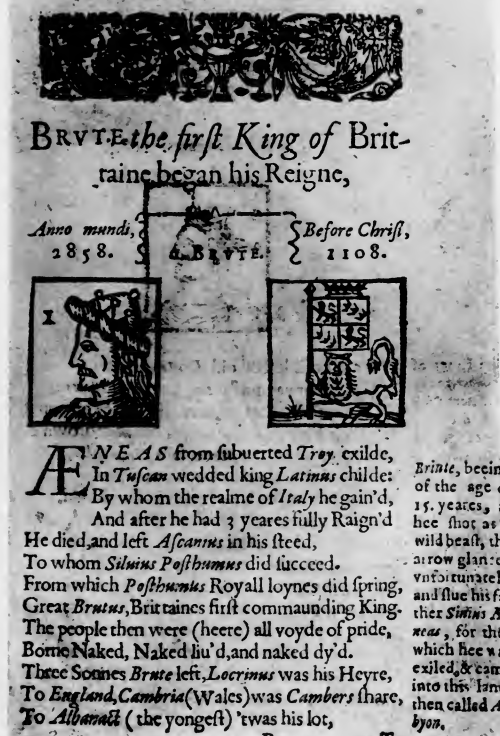
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First edition, 1622.

Second edition, 1630.

Third edition, 1630 (in *All the Works of Iohn Taylor the Water-Poet*).

The first edition of this curious little book appeared in 1622, with the title-page shown on Plate 66.



First page of text from the 1622 edition of
A Memorial of all the English Monarchs.

British Museum copy.

Same size as original.

The collation, as given in the Grolier Club "Catalogue of Original and Early Editions of some of the Poetical and Prose Works of English Writers from Wither to Prior," 3 vols., 1905, is as follows:

A, two leaves.

B—F6, in eights.

Title is A1 (verso blank).

Dedication in verse to Lionel, Lord Cranfield, A2.

The work in verse, B1—F6 (verso blank).

The work is liberally interspersed with small woodcut portraits, very roughly engraved, one or more being printed on each page.

The first page of verse is reproduced from the Museum copy on Plate 67, the same size as the original.

Lowndes gives the number of pages as 80, and states that it has a "portrait of Taylor wh. length with his badge inscribed I.R. as Waterman to James I, oar and empty purse, by T. Cockson." Sotheby, in the Bliss Catalogue (which is hereinafter quoted in full), doubts its existence. The description in Lowndes corresponds with the portrait as it appears in *Taylor's Motto. Et Habeo, Et Careo, Et Curo, London, Printed for L. T. & H. G., 1621.*, which shows Taylor on a rock in the midst of the sea, a globe surmounted by an open book between his legs. His right hand holds an oar in a perpendicular position, blade uppermost, over which are the words "Et habeo." He is hatless, and on a scroll coming out of his mouth are the words "Et curo." In his left hand is an empty purse, over which are the words "Et Careo." On the rock is a scroll with the words "Happy in misery." A blazing sun is in the upper right-hand corner. Above is the title, below is the imprint.

This is not in the Museum copy and is not mentioned in the description of the Hoe copy. It probably does not belong in the book, yet it may have been used.

The size of the Museum copy is 4 by 5½ in.

The next edition appeared in 1630, with the title-page also shown on Plate 66. It will be observed that the heads surrounding the title differ from those in the 1622 edition.

The size of the Museum copy is 4 by 6¾ in.

In this edition the verses on King James are changed so as to cover his death, and six lines on King Charles I are added together with his portrait.



BRUTE the first King of Brit-
taine began his Reigne,

Anno mundi, 2858. } Before Christ, 1108.
A. BRUTE: }



ÆNEAS from subuerted Troy, exile,
In Tuscan wedded king *Latinus* childe:
By whom the realme of *Italy* he gain'd,
And after he had 3 yeares fully Raign'd
He died, and left *Ascanius* in his steed,
To whom *Siluius Posthumus* did succeed.
From which *Posthumus* Royall loynes did spring,
Great *Brutus*, Brittaines first commaunding King.
The people then were (heere) all voyde of pride,
Borne Naked, Naked liu'd, and naked dy'd.
Three Sonnes *Brute* left, *Loetrinus* was his Heyre,
To England, *Cambria* (Wales) was *Cambers* share,
To *Albanact* (the yongest) 'twas his lot,

Brute, beeing
of the age of
15. yeares, &
hee shot as
wild beast, the
arrow glanc'd
vntunately
and slue his fa-
ther *Siluius* &
neus, for the
which hee was
exiled, & cam
into this land
then called *A-*
byon.

First page of text from the 1622 edition of
A Memorial of all the English Monarchs.

British Museum copy.

Same size as original.

The collation, as given in the Grolier Club "Catalogue of Original and Early Editions of some of the Poetical and Prose Works of English Writers from Wither to Prior," 3 vols., 1905, is as follows:

A, two leaves.

B—F6, in eights.

Title is A1 (verso blank).

Dedication in verse to Lionel, Lord Cranfield, A2.

The work in verse, B1—F6 (verso blank).

The work is liberally interspersed with small woodcut portraits, very roughly engraved, one or more being printed on each page.

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This is not in the Museum copy and is not mentioned in the description of the Hoe copy. It probably does not belong in the book, yet it may have been used.

The size of the Museum copy is 4 by 5½ in.

The next edition appeared in 1630, with the title-page also shown on Plate 66. It will be observed that the heads surrounding the title differ from those in the 1622 edition.

The size of the Museum copy is 4 by 6½ in.

In this edition the verses on King James are changed so as to cover his death, and six lines on King Charles I are added together with his portrait.

The collation from the Grolier Club Catalogue hereinbefore mentioned is as follows:

A—G, in eights.

One blank leaf, A1.

Title, A2 (verso blank). Dedication in verse to Lionel Cranefield, Earl of Middlesex, A3—A4 (verso blank). The work, A5—G4 (verso blank). "This Author Hath newly caused all his works (being about 60.) to be print into one volume, the Names of all which Works are set downe in this following Catalogue," G5—G6 (verso blank). Two blank leaves, G7—G8.

In the Museum copy is a portrait of Charles I engraved by S. Savery after Van Dyck; a plate with map of England, Scotland, and Ireland, above which are twenty-five small heads of kings and queens in circles from William I to Charles I inclusive, and in the same compartment with the map, the three heads, likewise in circles, of Oliver Cromwell, Richard Cromwell, and G. M. (Monk). Also a plate showing Britannia, being the frontispiece from the early editions of *Medulla Historiæ Anglicanæ*, which it is interesting to compare with Plate 86 hereof. These last two inserted illustrations are reproduced on Plate 81. None of these belong in the book, though Lowndes mentions the portrait, and one was in the Bliss copy as hereinafter mentioned.

In the same year as the second edition (1630) the volume of Taylor's Collected Works was published as hereinbefore mentioned. The *Memorial* appeared on pages 268 to 294 inclusive, with the same woodcut portraits, same dedication, verses, etc., printed, as is most of the book, in double columns. The "Catalogue" is not printed after this section, but is on the second leaf of signature A2.

In the catalogue of the first portion of the library of Rev. Philip Bliss, D.C.L., Principal of St. Mary's Hall, Oxford, etc., sold by Messrs. Sotheby and Wilkinson, 28 June 1858 and the fifteen following days, the following descriptions and notes thereon by Mr. S. Leigh Sotheby appear. I have added the notes in brackets [].

Lot 4193. Taylor (John, the Water Poet).

A Briefe Remembrance of all the English Monarchs: From the Normans Conquest vntill this present. By Iohn Taylor.

title wanting, query date?

8vo.

The edition comprises twenty-five three-quarter engraved portraits of the Monarchs,

4½ inches by 3¾, with biographical notices engraved beneath. The portraits are numbered as far as 22, and between each is a leaf, the recto having a Sonnet of fourteen lines (between printed borders) inscribed to the Monarch, the reverse being occupied by the Name and Title of the portrait following.

The present copy wants the title and three of the portraits. There is a perfect copy of another edition in the Grenville Collection, printed by George Eld, for Henry Gosson, 1618.

[This sold for eight shillings.]

4194. Taylor (John).

A Briefe Remembrance of all the English Monarchs, with their raignes, deaths, and places of buriall: From the Normans Conquest, vnto our most gracious Soueraigne. By Iohn Taylor.

London, Printed by George Eld, 1622.

8vo. pp. 86.

In this edition the twenty-five portraits are full-lengths, 5¾ inches by 3½. The last three portraits are engraved in a very superior manner to the rest. The final one, "Charles Prince of Wales," is very delicately executed and bears the initials of the engraver Elstrack, "R.E. Sculp." Preceding each portrait is the name of the Monarch, accompanied with a biographical notice, as in the preceding edition, the note of William the First occurring on the reverse of the title, the other notices being on the reverses of the intervening leaves, the recto of each being occupied by the laudatory Sonnet, between borders, as in the previous edition. The volume closes on G. 3, the portraits numbering in the collation of the sheets.

This is the only copy * I have ever seen. The work is mentioned in Lowndes, but without any note of existing copies.

* "This is the copy of Taylor which Mr. Grenville says Woodburn asked more than £12 12s. for! It is exceedingly rare, being as I fancy, the only copy yet seen, with the set of whole length portraits. It was presented to me by Sam. Woodburn in commemoration of the purchase of the Lawrence Michael Angelo and Raffaele drawings for the University Galleries."—MS. note in the autograph of Dr. Bliss.

[This sold for thirteen pounds.]

4195. Taylor (John).

A Memorial of all the English Monarchs, being in number 150: From Brute to King James. In Heroicall Verse. By John Taylor.

Printed at London, 1622.

8vo. pp. 80.

The title is surrounded by fourteen small and coarsely executed woodcut portraits.

The work, divided into two parts, is dedicated "To the Right Honourable Lionel Lord Cranfield, Lord High Treasurer of England," &c. To each memorial is a woodcut portrait.

Mem. I want to see another copy. Lowndes states, on the authority of Bromley, that this edition has "a whole-length portrait of Taylor, with his Badge inscribed I.R. as Waterman to King James I. Oar and empty purse, by T. Cookson [*sic*], and woodcuts." The copy in the library of Mr. Skegg, sold here in 1842, did not have it.

Though Dr. Bliss did not possess a copy of this edition, I have here inserted a note of it in the hope that should any collector possess one he will kindly favour me with a sight of it.

[In the copy of Dr. Bliss's catalogue now before me there is a pencil note signed W.F.F., as follows:

"The portrait referred to by Mr. Sotheby did not originally appear in the work noted above, and the copy described by Bromley evidences it. This full length portrait was engraved for Taylor's 'Motto' which appeared the year preceding the above mentioned work."]

4196. Taylor (John).

A Memorial of all the English Monarchs, being in number 151: From Brute to King Charles. In Heroicall Verse. By Io. Taylor.

London, Printed by John Beale, for James Bowler, 1630.

8vo. pp. 106.

The title of this edition is also surrounded by fourteen small and coarsely executed woodcut portraits. It is also dedicated to Lord Cranfield, but, as "Earl of Middlesex." The dedication occupies A 3 and 4, and thus commences:

"My humble Muse, in lofty manner sings
A catalogue of England's mighty Kings:
At first I do begin with Troian Brvte,
And following Chronicles I do dispute,
Proceeding briefly with their Raignes and Names,
Till these blest dayes of our best Monarch Iames."

The work, in verse, accompanied by historical and biographical observations in prose, then commences on A 5 (a small woodcut portrait preceding each King) and ends on the recto of G, the portrait of Charles I. occupying the centre of the page. Two leaves follow, enumerating the 61 pieces which "This Avthor hath newly caused all his works (being above 60) to bee print into one Volume, the Names of all which Works are set downe in this following catalogue."

A full-length portrait (apparently by Stent) of King Charles precedes the title-page. Beneath it is engraved

"Are to be Sould by Iohn Stafford in—
blacke horse ally near fleet bridge 1631."

Though the portrait bears the date of 1631, yet the three or four copies that have turned up have, with the exception of Mr. Skegg's and the present, not had the portrait. Dr. Bliss has, in his copy, made note, 1834, that "Mr. Graves, the Print-seller never saw or heard of it, and positively offered him £10. 10s. for it."

[This volume sold for three pounds eleven shillings.]



From Holland's *Herwologia*, 1620.

Size of engraved surface, exclusive of inscription, 4 $\frac{1}{8}$ by 5 $\frac{3}{8}$ in.

1620

HERWOLOGIA

AFTER the *Baziliologia*, Henry Holland issued another book of portraits, engraved by Willem and Magdalena van de Passe, with the following title on an engraved emblematic title-page:

*Herwologia | Anglica | hoc est | Clarissimorum | Et Doctissimorum | aliquot
anglorum | qui floruerunt AB Anno | Christi. M.D.VS² AD | Presentem
annum | M.D.CXX | . . . | Authore H.H. Anglo Britanno | Impensis Crispini
Passæi Calcographus | et Jansonij Bibliopola | Arnhemensis.*

Below the title is an excellent view of London from the Surrey side of the river.

In addition to the portraits there is a fine engraving of Queen Elizabeth's tomb, and one of the herse of Henry, Prince of Wales.

All the portraits are busts or half lengths excepting the following:

Prince Henry at lance exercise, full length.

Queen Elizabeth, three-quarter length.

Edward VI, three-quarter length.

The other royal portraits are:

Henry VIII.

Henry, Prince of Wales, which is reproduced on Plate 68.

Under most of the portraits are lines signed AB (A. Buchelius?). Only one portrait bears the signature of the engraver, viz., Robert Dudley, Earl of Leicester, which is signed *W fc.* (Willem van de Passe). The portraits are well engraved.

The book is scarce, in perfect condition.



*Spec. Patris, et Patrie. falerum lege Peremptus
Ante nem. Inprimis et inania, veta. rebago*

From Holland's *Herwologia*, 1620.

Size of engraved surface, exclusive of inscription, 4 $\frac{7}{8}$ by 5 $\frac{1}{2}$ in.

1620

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AFTER the *Baziliologia*, Henry Holland issued another book of portraits, engraved by Willem and Magdalena van de Passe, with the following title on an engraved emblematic title-page:

Herwologia Anglica hoc est Clarissimorum Et Doctissimorum aliquot anglorum qui floruerunt AB Anno Christi. M.D.VSQ AD Presentem annum M.D.CXX . . . Authore H.H. Anglo Britanno Impensis Crispini Passeri Calcographus et Jansonii Bibliopola Arnhemensis.

Below the title is an excellent view of London from the Surrey side of the river.

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Frontispiece to Slatyer's *History of Great Britanie*, called *Palæ-Albion*, 1621.

Size of frame, $6\frac{3}{4}$ by $10\frac{1}{2}$ in.

1621

THE HISTORY OF GREAT BRITANIE FROM
THE FIRST PEOPLING OF THIS ILAND
TO THIS PRESENT RAIGNE OF O HAPPY
AND PEACEFULL MONARKE K: JAMES,
BY WILL: SLATYER. LONDON . . .

SOME copies have a colophon dated 1621, but most are undated.

The book is sometimes known as *Palæ-Albion*, as these words constitute the running headline on the verso of each leaf. It is quite scarce.

It is dull and uninteresting as a book, but the engraved title-page, which is reproduced on Plate 69, is worth noting as it contains effigies of eight early sovereigns and larger ones of William the Conqueror and James I, each holding a shield with arms or emblems.

The head of William the Conqueror seems to be a side view of the *Baziliologia* type A.



Frontispiece to Slatyer's *History of Great Britanie*, called *Palæ-Albion*, 1621.

Size of frame, 6 $\frac{3}{4}$ by 10 $\frac{1}{2}$ in.

1621

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THE FIRST PEOPLING OF THIS ILAND
TO THIS PRESENT RAIGNE OF O HAPPY
AND PEACEFULL MONARKE K: JAMES,
BY WILL: SLATYER. LONDON . . .

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Title-page to *Hakluytus Posthumus*, 1625.
Size of original (engraved surface), $7\frac{1}{8}$ by $11\frac{1}{4}$ in.

1625

HAKLVYTVS POSTHUMUS

AN interesting example of a title-page containing portraits is that reproduced on Plate 70, from *Hakluytus Posthumus or Purchas his Pilgrimes . . .* by Samvel Purchas B.D., 1625.

James I and Prince Charles appear in the upper left-hand corner, while the deceased Prince Henry, holding a skull, appears in the upper right-hand corner beside the tomb of Queen Elizabeth.

The small portraits range from Abraham to Sebastian Cabot, and include Richard I and Edward I.



Title-page to *Hakluytus Posthumus*, 1625.
Size of original (engraved surface), 7 $\frac{1}{8}$ by 11 $\frac{1}{4}$ in.

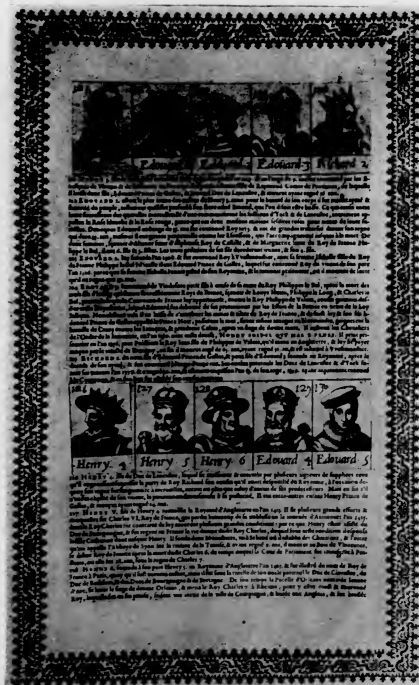
1625

HAKLVYTVS POSTHUMUS

AN interesting example of a title-page containing portraits is that reproduced on Plate 70, from *Hakluytus Posthumus or Purchas his Pilgrimes . . .* by Samuel Purchas B.D., 1625.

James I and Prince Charles appear in the upper left-hand corner, while the deceased Prince Henry, holding a skull, appears in the upper right-hand corner beside the tomb of Queen Elizabeth.

The small portraits range from Abraham to Sebastian Cabot, and include Richard I and Edward I.



Page from Gaultier's Series. Time of Charles I
(first published in 1613).

Size of original (inside of frame), 7 $\frac{3}{4}$ by 12 $\frac{5}{8}$ in.

1613 AND TIME OF CHARLES I

GAULTIER'S SERIES

A VERY curious series consists of 138 portraits engraved in line, with descriptive text in French. Printed on one side of the paper, cut out to fit woodcut borders, and laid down. I have only seen two copies. One has a printed title within an oval, woodcut, highly ornamental border, as follows:

Portraits
des
Rois
D'Angleterre
Depuis Brutus, iusques au
Roy Charles du
nom, à present
regnant.

This fixes the approximate date.

The size of the page, measured from the inside of the border, is about 6 by 10 $\frac{5}{8}$ in. This copy is not complete, as there is a break between Morgan 2, No. 30, and Cimbellinus, No. 66.

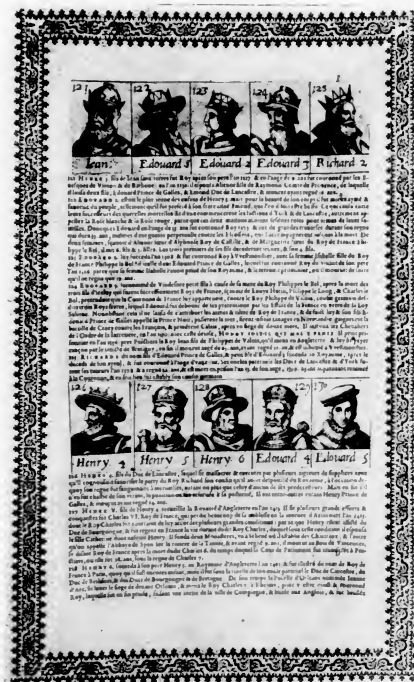
It is bound up with *Abbrégé de l'Histoire Francoise, Avec les Effigies des Roys, depuis Pharamond iusques au Roy Louys XIII. à present regnant. . . A Paris, Chez Jean le Clerc. . . M.DC.XVII.*

The other copy is complete, but the title is *written* in an engraved oval, highly ornamented, supported by two nude children supporting a crown, the one on the left blowing a trumpet, the other holding a trumpet aloft in the left hand. Below are the words "*fiens excudit.*"

The woodcut borders are different from those in the first copy, and the size of the page, measured from the inside of the borders, is 6 $\frac{1}{2}$ by 11 $\frac{1}{4}$ in.

A typical page from this second copy is reproduced on Plate 71.

Copy Center



Page from Gaultier's Series. Time of Charles I
(first published in 1613).

Size of original (inside of frame), $7\frac{3}{4}$ by $12\frac{5}{8}$ in.

1613 AND TIME OF CHARLES I

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The woodcut borders are different from those in the first copy, and the size of the page, measured from the inside of the borders, is $6\frac{1}{2}$ by $11\frac{1}{4}$ in.

A typical page from this second copy is reproduced on Plate 71.

They belong to a set of portraits engraved by Leonard Gaultier called *Chronologie Collée* (Le Blanc, 156).

My attention has been called recently to a set in the possession of M. Godefroy Mayer, Paris, ending with the portrait of James I (No. 137), and at the end of the biographical notes devoted to him, 1613 is given as the date of publication.

1624-1632

THE GENERALL HISTORIE OF VIRGINIA

The following is a description of this very rare book from a recent catalogue of Myers and Co., 59 High Holborn, from whom I acquired the block on Plate 72.

SMITH'S VIRGINIA, 1624.

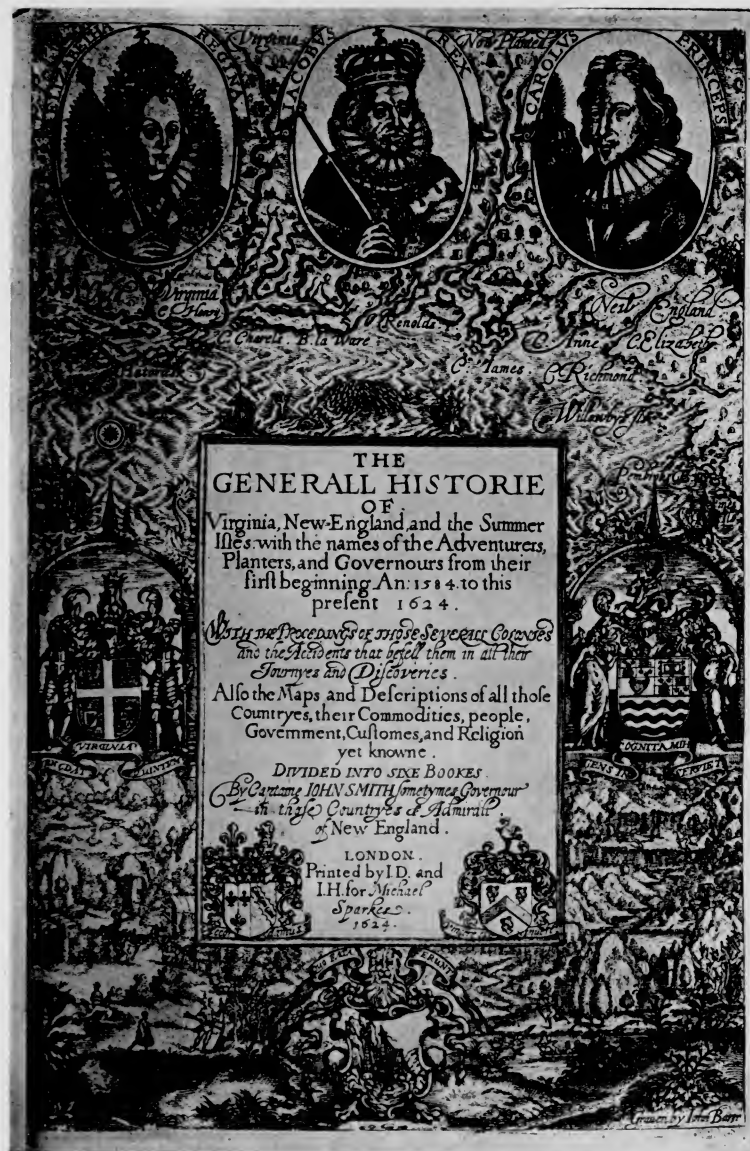
AMERICA—SMITH (CAPTAIN JOHN) THE GENERALL HISTORIE OF VIRGINIA, NEW ENGLAND AND THE SUMMER ISLES, with the names of the Adventurers, Planters, and Governours from their first beginning, Ano. 1584 to this present 1624, with the Proceedings of those several Colonies and the accidents that befell them, etc., DIVIDED INTO SIXE BOOKES, BY CAPTAIN JOHN SMITH, SOMETIMES GOVERNOUR IN THOSE COUNTRIES, AND ADMIRALL OF NEW ENGLAND, London, printed by J. D. and J. H. for M. Sparkee, 1624, FIRST EDITION, sm. folio, the beautiful engraved title by John Barra, containing portraits of Elizabeth, James I. and Prince Charles, with arms of Virginia, a sketch of the country, hunting and other incidents, and the four folding maps of Ould Virginia, Virginia, The Summer Iles, and New England.

The four copies described below were in the celebrated Christie-Miller collection to be sold at the rooms of Messrs. Sotheby, Wilkinson, and Hodge, 15-17 August 1916, but which were withdrawn because of their prior purchase by private sale.

It will be observed that in the 1626 and subsequent editions the portrait of Prince Charles is replaced by that of Charles as King.

285 SMITH (CAPTAIN JOHN) GENERAL HISTORY OF VIRGINIA, NEW ENGLAND, AND THE SUMMER ISLES, FIRST EDITION, LARGE PAPER, engraved title by John Barra, with "Carolus princeps"; portrait of the Duchess of Richmond [the original plate by Passe] (inlaid); portrait of Matoaka, by Pass (inlaid), and the 4 maps; modern russias gilt, g. e. folio. Printed by J. D. and I. H. for Michael Sparkes, 1624.

286 SMITH (CAPTAIN J.) THE GENERALL HISTORIE OF VIRGINIA, NEW ENGLAND, AND THE SUMMER ISLES; with the names of the Adventurers, Planters,



Title-page to Capt. John Smith's Virginia.
Same size as original.

THE GENERALL HISTORIE OF VIRGINIA

149

and Governours from their first beginning An. 1584 to this present 1626; with the Proceedings of those severall Colonies and the Accidents that befell them in all their Journyes and Discoveries . . . Divided into sixe Bookes, engraved title by John Barra, containing the portraits of the Queen Elizabeth, King James, and Charles I; portrait of the Duchess of Richmond [re-engraved plate copied very closely from the original] (inlaid); maps of Virginia, Old Virginia, The Summer Isles, and New England, with Smith's portrait, original calf, with the arms of the FAMILY OF COVERTS of Kent, Surrey, and Sussex (13 quarterings).

folio. Printed by I. D. and J. H. for Michael Sparkes, 1626.

287 SMITH (CAPTAIN J.) GENERALL HISTORIE OF VIRGINIA, New England and the Summer Isles, with the Names of the Adventurers, Planters, and Governour from their first beginning in Ano. 1584 to this present year 1626 . . . engraved title by John Barra, with portraits, portrait of the Duchess of Richmond (cut down and inlaid), and 4 maps, crushed crimson morocco extra, inside dentelles, g. e. by F. Bedford, with Miller arms. [The portrait of the Duchess is the original, but three lines of the portrait title and the line of imprint are cut off. Map of Ould Virginia cut into all round and re-margined. Fort's map mended and a piece missing and very roughly restored. New England map is in a late state, supplied from Mercator's Atlas of 1635.]

folio. Printed by I. D. and J. H. for Michael Sparkes, 1627.

288 Smith (Captain J.) GENERALL HISTORY OF VIRGINIA . . . Anno 1584 to this present 1626, LARGE PAPER, engraved title by Barra, with the portraits (inlaid); portrait of the Duchess of Richmond [original plate], by Pass (inlaid); portrait of Matoaka, by Pass (inlaid), and 4 maps, original Lyonnese calf with gilt ornamental corners, and the ARMS OF KING CHARLES I in centres (rebacked).

folio. Printed by J. D. and I. H. for Edward Blackmore, 1632.



Title-page to Capt. John Smith's Virginia.
Same size as original.

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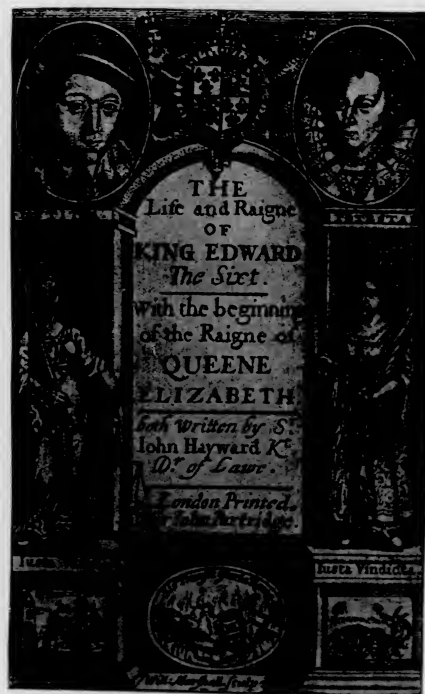
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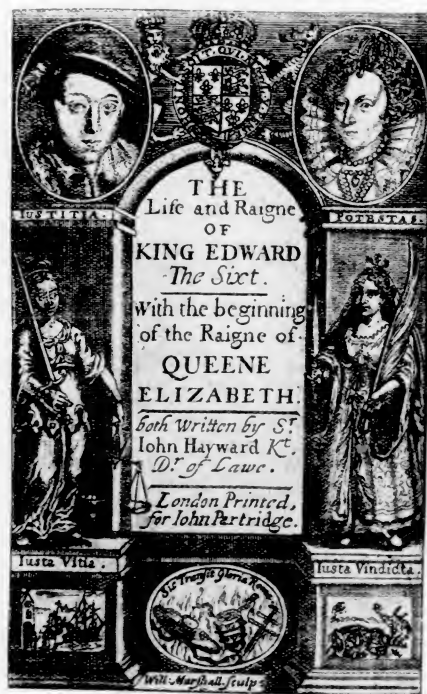
Title-page to the 1636 edition.
Same size as original.

1636

HAYWARD'S LIFE AND RAIGNE OF EDWARD VI

THE title-page to the 1636 edition of *The Life and Raigne of King Edward The Sixt, With the beginning of the Raigne of Queene Elizabeth . . . by Sr Iohn Hayward Kt. . .* contains the portraits of these two sovereigns as is shown in the reproduction on Plate 73.

The title-page to the earlier edition of the part relating to Edward VI contains a very uninteresting portrait of that king.



Title-page to the 1636 edition.
Same size as original.

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The title-page to the earlier edition of the part relating to Edward VI contains a very uninteresting portrait of that king.



Title and first portrait (one plate) from Glover's Series, sometimes attributed to Faithorne.

Same size as original.

1643 (OR PRIOR THERETO)

EFFIGIES REGUM ANGLORUM A WILHELMO CONQUESTORE

THIS set was probably engraved by George Glover, but is often attributed to William Faithorne.

Mr. Louis Fagan, in his catalogue of Faithorne's engravings, published in 1888 (Quaritch, London), describes the set as follows:

EFFIGIES REGUM ANGLORUM A WILHELMO CONQUESTORE.

Twenty-nine bust portraits of the kings of England, from William the Conqueror to Charles I, including Anna of Denmark, Henrietta Maria, Prince Charles and Prince James. Ovals.

The title, which is engraved on a separate [should be the same] plate with the portrait of William the Conqueror, contains a group of St. George and the Dragon inclosed in an oval frame formed of twenty-five circles, in which are initials and dates of accession of the sovereigns. Below is the above Latin title.

Under each oval is the name in Latin, and under some the address of Robert Peake.

The portraits were originally engraved two on a plate, measuring 5½ in. by 4½ in., in the following order:

- William I [and title, although Fagan does not connect the two].
- William II—Henry I.
- Stephen—Henry II.
- Richard I—John.
- Henry III—Edward I.
- Edward II—Edward III.
- Richard II—Henry IV.
- Henry V—Henry VI.
- Edward IV—Edward V.
- Henry VII—Richard III.
- Henry VIII—Edward VI.



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Under each oval is the name in Latin, and under some the address of Robert Peake.

The portraits were originally engraved two on a plate, measuring $5\frac{1}{2}$ in. by $4\frac{1}{8}$ in., in the following order:

- William I [and title, although Fagan does not connect the two].
- William II—Henry I.
- Stephen—Henry II.
- Richard I—John.
- Henry III—Edward I.
- Edward II—Edward III.
- Richard II—Henry IV.
- Henry V—Henry VI.
- Edward IV—Edward V.
- Henry VII—Richard III.
- Henry VIII—Edward VI.

Mary—Elizabeth.

James I—Anna of Denmark.

Charles I—Henrietta Maria.

Prince Charles—Prince James.

A set of proofs on vellum, taken before the plates were cut, is in the British Museum (Sykes's Sale, £11 5s.).

My copy was purchased at the Huth Sale in June 1913, and consists of the title, and portraits to James I and Anne of Denmark inclusive, two on each plate, the title and portrait of William the Conqueror being on the first plate. (See reproduction on Plate 74.) None of the plates are cut in this copy. The set is undoubtedly complete as originally issued. On the verso of the sheet containing the portraits of James and Anne in contemporaneous writing is the following:

Jo. Palmer
1643.

and what appears to be the price—1s. 6d.

The date is important, as it indicates that the set was published in 1643 or earlier.

The set is also mentioned in William Fleming's catalogue of Faithorne's Works (Chester, 1870), a rare book which seems to have been unknown to Fagan.

Copies of these portraits appear in *Woodburn's Gallery of Rare Portraits*, 2 vols., London, 1816, hereinafter mentioned.

At a later date the portraits of Charles I and his queen, Charles II as Prince of Wales, and James, Duke of York, were added, but I do not think they belonged to the original set.

These same plates, excepting Queens Anne and Henrietta Maria and Princes Charles and James, are found in the third edition of Lambert Wood's *Florus Anglicus*, London, 1658, printed for Simon Miller.

In *Early Engraving and Engravers in England*, Sir Sidney Colvin says (page 130):

If Faithorne is really the engraver of these and other prints like them, we must suppose that at that time, that is about 1638-1640, he was doing hack work for Peake and much under Glover's influence. If tradition is right, the two were fellow-pupils under Payne, and judging by the quality of Glover's portrait of Dering (1640), it was he whose power ripened first.

Some of the same group of similar portraits bear the address of Thomas and John Hinde (or Hind) or of Thomas Bancks. At least five of this group are signed by George Glover, and others are engraved in Glover's manner. Those of the kings, however, are unsigned and bear the address of Peake in their early state as hereinbefore mentioned.

In *Florus Anglicus* they bear no address, but some of them show traces of the name of R. Peake. Some of the plates, including the inscription, have been re-engraved (see Henry VIII as an instance). This book also contains a poor anonymous portrait of Charles I with the address of *Thos: Hind at the Black Bull* half erased.

Mr. A. M. Hind, in his appendix to Sir Sidney Colvin's book, notes these portraits under the name of Glover, but queries the attribution.

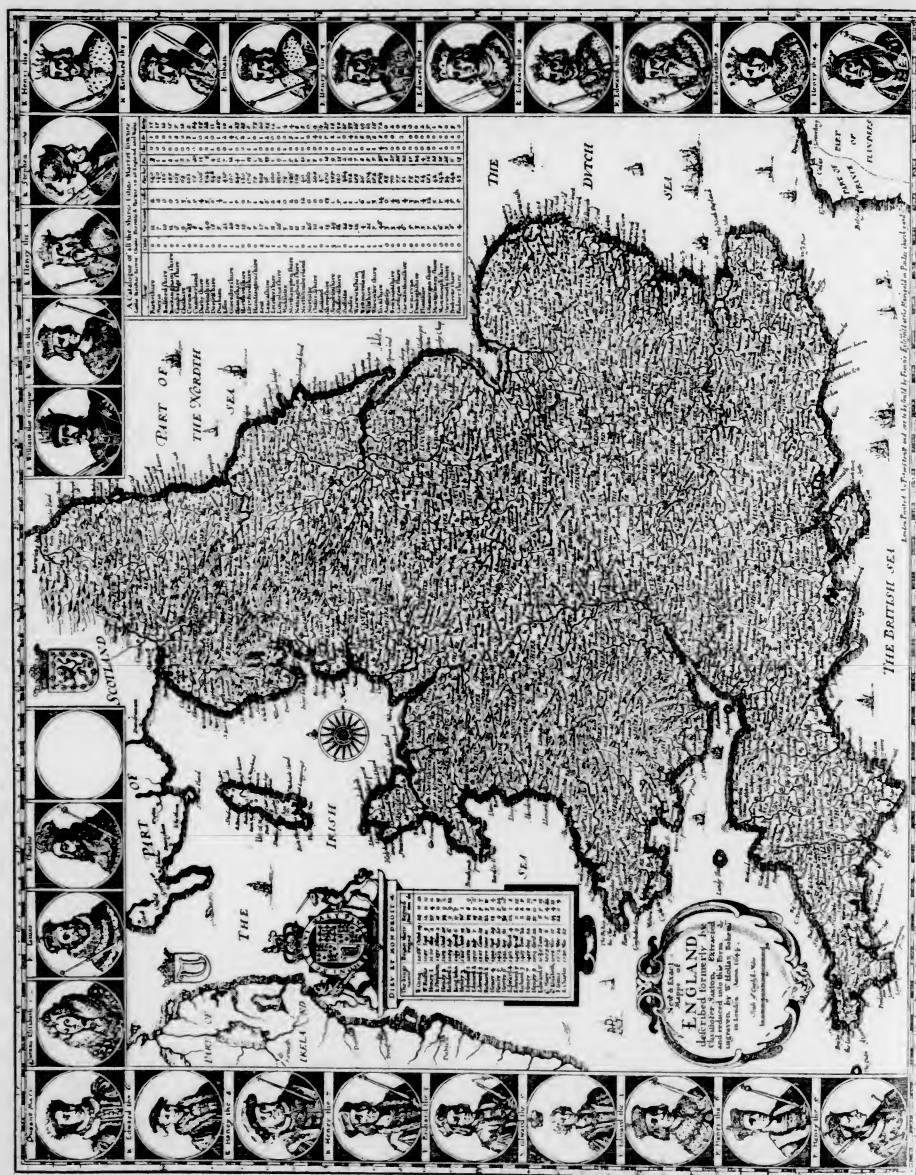
The first edition of *Florus Anglicus* appeared in Amsterdam in 1652, the second in London in 1657, and the third in London in 1658 as noted. The second edition contains only a portrait of Charles I, under which is the following:

The high and Mighty Monarch Charles Late King of England Scotland and Ireland etc. P. Stent excudit.

The portrait of Queen Elizabeth also appeared in 1658 in Francis Osborne's *Historical | Memoires | on | the Reigns | of | Queen | Elizabeth, | and | King James | London | Printed by F. Grismond, and are to be | sold by T. Robinson Bookseller | in Oxon.* 1658.

The address is almost entirely erased.

The portrait of James I appeared in the same volume, prefixed to the life of that king. Traces of an address can be seen.



Hollar's Map of England, 1644. From specimen in the British Museum.

1644

HOLLAR'S MAP OF ENGLAND

WENCESLAUS HOLLAR, a celebrated engraver and etcher, was born at Prague in 1607. In 1636 the Earl of Arundel met him at Cologne, took him at once into his employment, and upon his return to England, in 1637, brought Hollar with him. He was imprisoned during the Civil War (1645), in which he took the part of the Royalists, and on obtaining his liberty went to Antwerp for some years. He returned to England in 1652, and died in London in 1677 in great poverty.

The list of his engravings in Gustav Parthey's catalogue contains 2,733 numbers, but many of these contain a number of items, so that the actual number of his prints is much larger.

He engraved many single portraits of English royalties, and the set herein described.

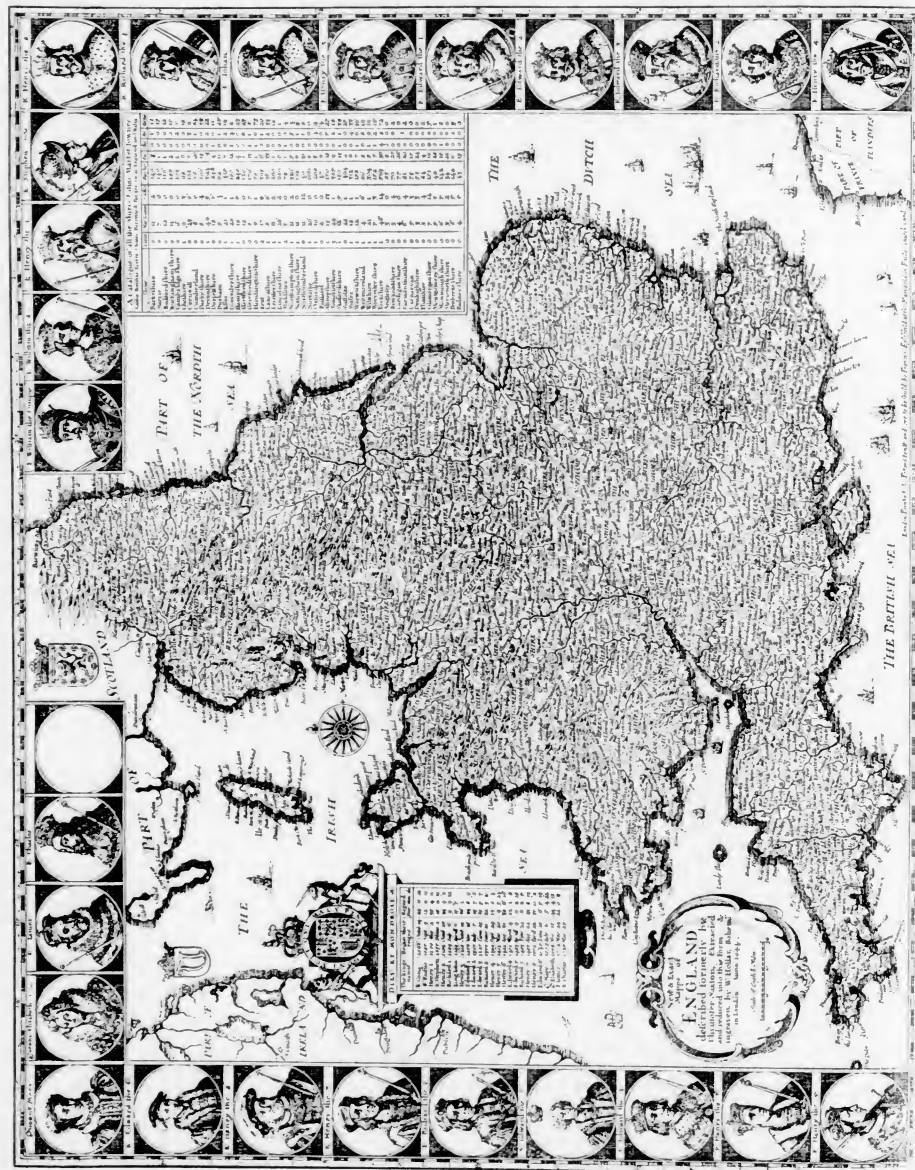
Parthey, No. 651, is a map of England with a series of portraits on the borders, from William the Conqueror to King Charles I.

The entire map, on a reduced scale, is shown on Plate 75.

Three of the portraits, viz., William the Conqueror, Edward II, and Queen Elizabeth, are reproduced on Plate 76, the same size as the originals.

Parthey, No. 1398, is a series of twenty-five kings from William the Conqueror to Charles I. They apparently are the same as No. 651.

In Vertue's catalogue of Hollar's Works, published in 1745, these heads are classed with the maps, not with the portraits.



Hollar's Map of England, 1644. From specimen in the British Museum.

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From Hollar's Map, 1644.
From the specimen in the British Museum.
Same size as original.

1649

SIR RICHARD BAKER'S CHRONICLE

THE first edition of *Chronicle of the Kings of England*, by Sir Richard Baker, appeared in 1641, with an engraved frontispiece by Wm. Marshall; the second edition in 1653; the third, with a continuation by Edw. Phillips, in 1660; the fourth in 1665; the fifth in 1670; the sixth in 1674; the seventh in 1679; the eighth in 1684; the ninth in 1696, and the best edition, in three volumes, with two continuations, in 1730.

A Dutch edition appeared in 1649 with twenty-five portraits of the English monarchs from William I to Charles I inclusive. Each plate contains a portrait, about 3½ by 4½ in., with inscription below, and a panel of arabesques about one inch wide on either side, excepting Charles I, which is an oval, engraved by C. Danckertz, after Van Dyck, entirely different from the others, and without arabesques.

All the portraits, excepting Henry VIII, Mary, and Charles, are reversed copies of the heads in the *Baziliologia* Series, William I being Type B, Elizabeth Type A. Henry VIII is very different from the *Baziliologia* type, having a full face, very small moustache and slight fringe of whiskers. Mary is in the style of Hollar. In Baker they all have text on the verso.

I also have a set of the first twenty-four without the arabesques, and with the plate-line surrounding portrait and inscription, showing that the portions containing the arabesques had been cut off, although in some of them (see the portrait of Elizabeth on Plate 77) traces of the arabesques can be seen. This series has no text on the verso. They are not signed, and I cannot discover by whom they were engraved. They look like the work of



From Hollar's Map, 1644.
From the specimen in the British Museum.
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From the plates (cut down) first used in the 1649 edition of Sir Richard Baker's Chronicle.
Same size as originals.

Willem or Magdalena van de Passe, though too late for either of them. The portraits of William I and Elizabeth from the latter series are shown on Plate 77.

I also have a specimen of the portrait of Henry VI in a still later state. The plate is worn and re-touched, and the background is covered with cross-hatching made by the insertion of vertical lines. This is the only portrait I have seen in this state, though it is, of course, probable that the whole series appeared in this condition. There is no text on verso.



From the plates (cut down) first used in the 1649 edition of Sir Richard Baker's Chronicle.
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From an Anonymous Set, c. 1650.
Same size as original.

C. 1650 (?)

ANONYMOUS SERIES

ON Plate 78 is a full size reproduction of a portrait of Henry I, which, from its number, is evidently one of a series. I have also the portrait of John, numbered 7, but I have seen no others, nor can I trace them or their engraver. It will be observed that this portrait of Henry I follows the well-known type.

There is no text on their versos.



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Portraits from Sandford's *Genealogical History of the Kings of England*, 1677, 1683, and 1707.

Size of the top series, 3 by 7 in., the others in proportion.

1677, 1683, AND 1707

SANDFORD'S SERIES

IN 1677 Francis Sandford, Lancaster Herald, published under the patronage of Charles II his *Genealogical History of the Kings of England and Monarchs of Great Britain, &c. From the Conquest, Anno 1066. to the year 1677.*

This is a beautiful folio, 9 by 14½ in. (probably larger), contains a large number of "Effigies, Seals, Tombs, Cenotaphs, Devises, Arms, Quarterings, Crests and Supporters; All Engraven in Copper Plates." Many of these bear the names of Hollar and R. Gaywood, but most of them are unsigned. None of the plates of seals, or those of the portraits of kings, are signed.

The imprint of the first, or 1677, edition is "In the Savoy: Printed by Tho. Newcomb, for the Author, 1677."

Pp. 12 (including title) unnumbered + 578 + 10 unnumbered of "The Table" (Index) and 1 of errata.

The second, or 1683, edition is exactly like the first excepting the title-page, the imprint of which is "London, Printed by T. N. for the Author, and are to be sold by Richard Chiswell at the Rose and Crown in S. Paul's Church-Yard. MDCLXXXIII."

This edition is not mentioned by Lowndes.

The third, or 1707, edition is continued to the time of Queen Anne, by Samuel Stebbing, Somerset Herald, and has the following imprint: "London, Printed by M. Jenour, for John Nicholson at the King's-Arms in Little Britain, and Robert Knaplock at the Bishop's Head in St. Paul's Church Yard. M.DCC.VII."

All of the plates from the first edition are found in this together with many others. In the preface occurs the following:

Whereas it may be Objected by some, that the Sculptures in this Edition cannot be so good as those in the former: To Satisfie therefore the Curious in this Matter; All



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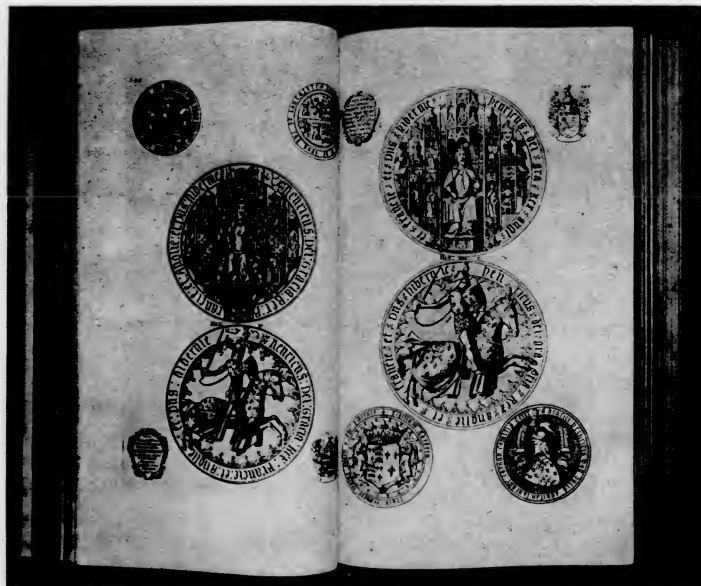
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From Sandford's *Genealogical History of the Kings of England*, 1677, 1683, and 1707.

Diameter of large seal on page 244, 4 $\frac{3}{4}$ in.

the Old Plates were carefully Revis'd, before they were now Printed; and where any Defect appear'd, it has been Supplied by the best Hands.

In this Edition are Added Fourteen New Plates, all well Grav'd, and answerable to the others, *viz.* Three Mausoleum's, Six Great-Seals, Three Monuments, One Plate of Medals of the Most Illustrious Family of *Brunswick-Lunenburgh*, and one small Plate of the Effigies of Our Late Sovereigns, and of Her Present Majesty, which were not in the First Edition; so that the whole Number of Sculps in this Volume amount to an Hundred and five.

All due Care has been taken in Printing off the several Sheets and Cuts, yet some of them have not pass'd free from Mistakes; and therefore such as have been made by the Press, the *Reader* is Desir'd to Amend by the *Addenda & Corrigenda* at the End of the Book, and likewise any other that may have been Overlook'd or casually Omitted.

The size of the pages in this edition is a little larger than in the others. It is considered the best, though some prefer the plates in the earlier.

Pp. 12 (including title) + 878 + 26 unnumbered pages of Index and 1 of errata. In addition some of the plates are not numbered as pages, and some bear secondary numbers: for instance, 548a, 548b, etc.

The plates of the seals of James II, William and Mary, William III alone, and Anne, are engraved by Van der Gucht.

At the beginning of each section are plates of the kings, arranged in sets of two, three, or four: reproductions of three of these are shown on Plate 79.

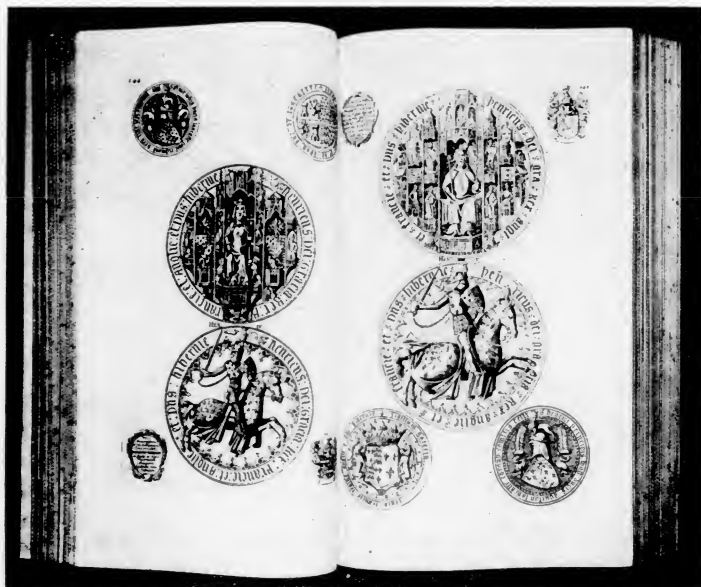
In the first two editions the last portrait is that of Charles II, while in the third, the portraits of James II, William III, Mary II, and Anne are added (page 655).

The plate by Gaywood of the horse of Prince Henry is a reversed copy of the one in Holland's *Herwologia*.

Plate 80 contains reproductions of pages 244 and 245 of the third edition, and shows the seals of Henry IV and Henry V. The seals of all the kings and queens are illustrated, these two pages being typical.

It is interesting to note how the portraits on Plate 79 follow the conventional types.

The book is one of the most interesting I know of relating to English history, and fortunately is not very scarce. The third edition is the best, the plates are in substantially as good condition as in the first two, and it contains many plates which appear in it for the first time.



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Frontispiece and illustration from first (1679) edition of *Medulla Historiae Anglicanae*.
These two plates are also inserted in the British Museum copy of the 1630 edition of John Taylor's
A Memorial of All the English Monarchs.

Same size as originals.

1679-1766

MEDULLA HISTORIÆ ANGLICANÆ

THE first edition of this interesting book was published anonymously in 1679. Dr. William Howell was the author. I have not seen this edition, but I assume it contains the frontispiece, and the other plate reproduced on Plate 81.

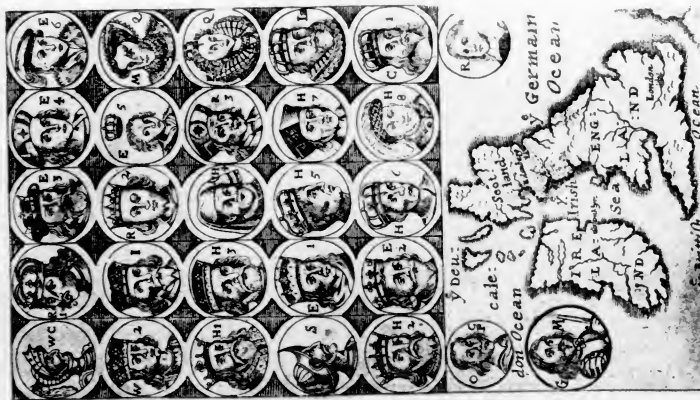
The second edition appeared, likewise anonymously, in 1681. It contains the same frontispiece and a plate entitled "The Habits of the Ancient Britaines," both engraved by F. H. van Houe [Hove].

The third appeared in 1687 with the same plates as the second.

The sixth appeared in 1712. The frontispiece is an emblematic plate by E. Kirkall. It also contains a genealogical tree engraved by Sturt, and a number of coarse woodcuts. In this edition the publisher attributes the work to "Dr. Howel" on the authority of Anthony Wood, the Oxford Antiquarian.

The twelfth appeared in 1766, the date on the title being in error 1666. It has the same frontispiece as the sixth, the same genealogical table, but continued down to and including George III, and a number of copperplates, two to a page, of subjects similar to the illustrations in the sixth edition.

I have not seen any other editions. The British Museum contains none earlier than the third.



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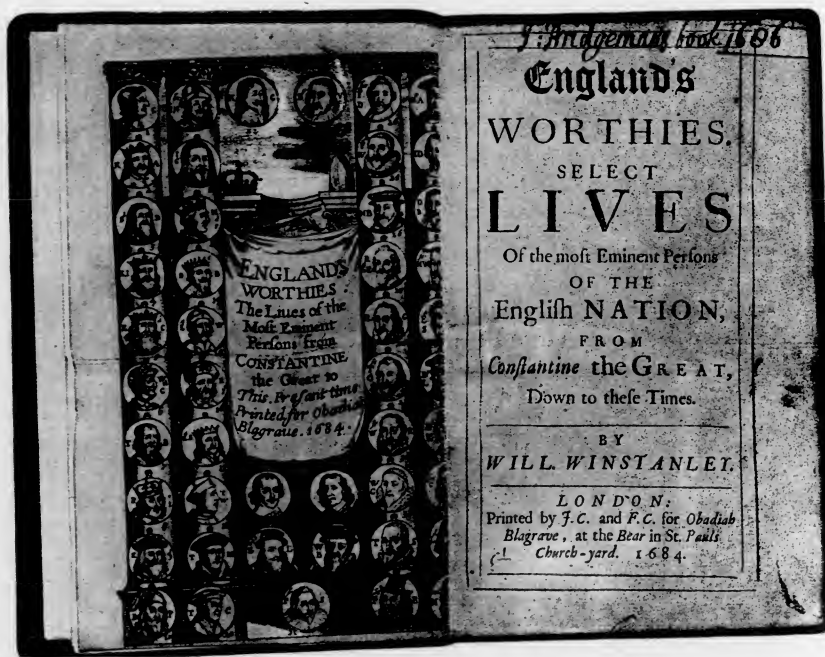
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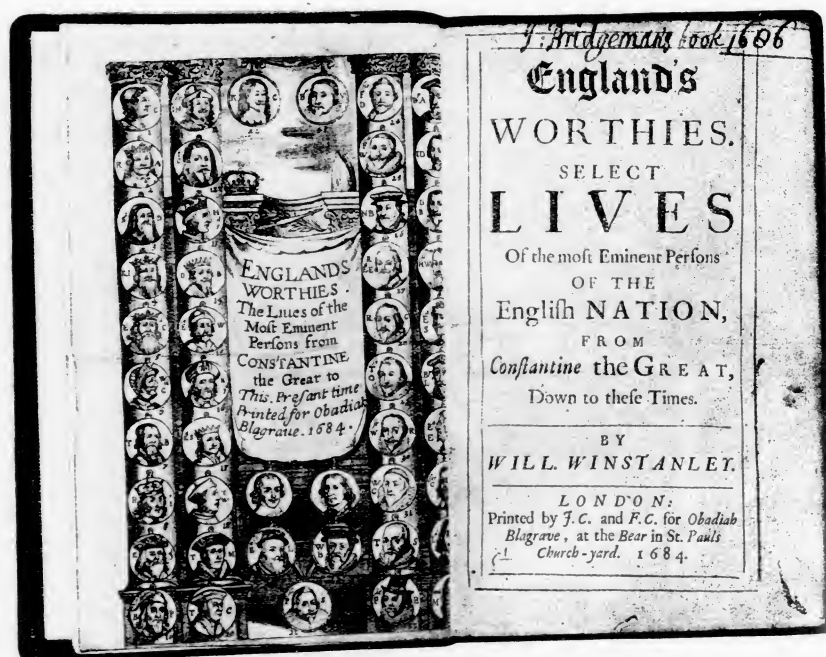
Ten royal portraits appear on this frontispiece.
Engraved surface of frontispiece, $3\frac{1}{8}$ by $6\frac{3}{8}$ in.

1684

ENGLAND'S WORTHIES. SELECT LIVES OF THE MOST
EMINENT PERSONS OF THE ENGLISH NATION, FROM
CONSTANTINE THE GREAT, DOWN TO THESE TIMES.
BY WILL. WINSTANLEY. LONDON . . . 1684.

THE title-page and frontispiece (which contains 47 portraits) are reproduced
on Plate 82. Among the portraits are those of

King Arthur.
Egbert.
Edward the Confessor.
William the Conqueror (*Baziliologia* Type B).
Richard I.
Edward III.
Edward the Black Prince.
Henry V.
Richard III, and
Charles I.



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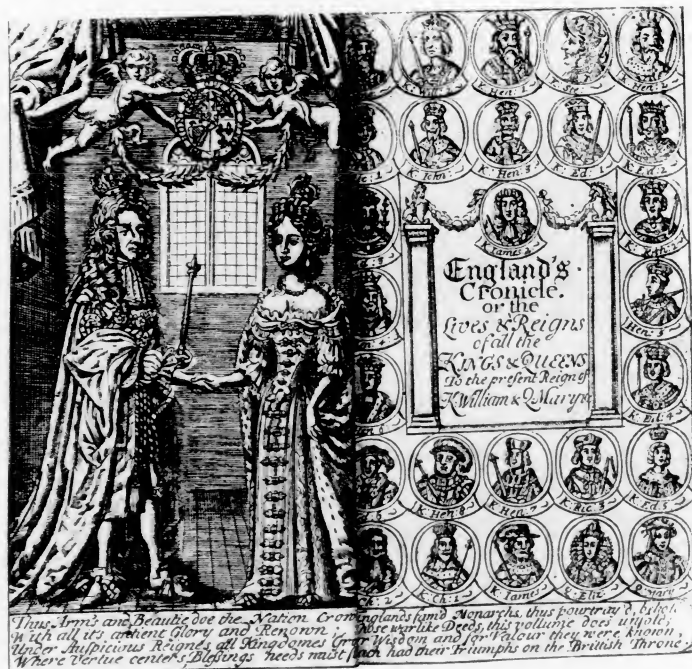
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172

ENGLAND'S CRONICLE, OR THE LIVES & REIGNS
OF ALL THE KINGS & QUEENS, TO THE PRESENT REIGN
OF K. WILLIAM & Q. MARY &c.

173

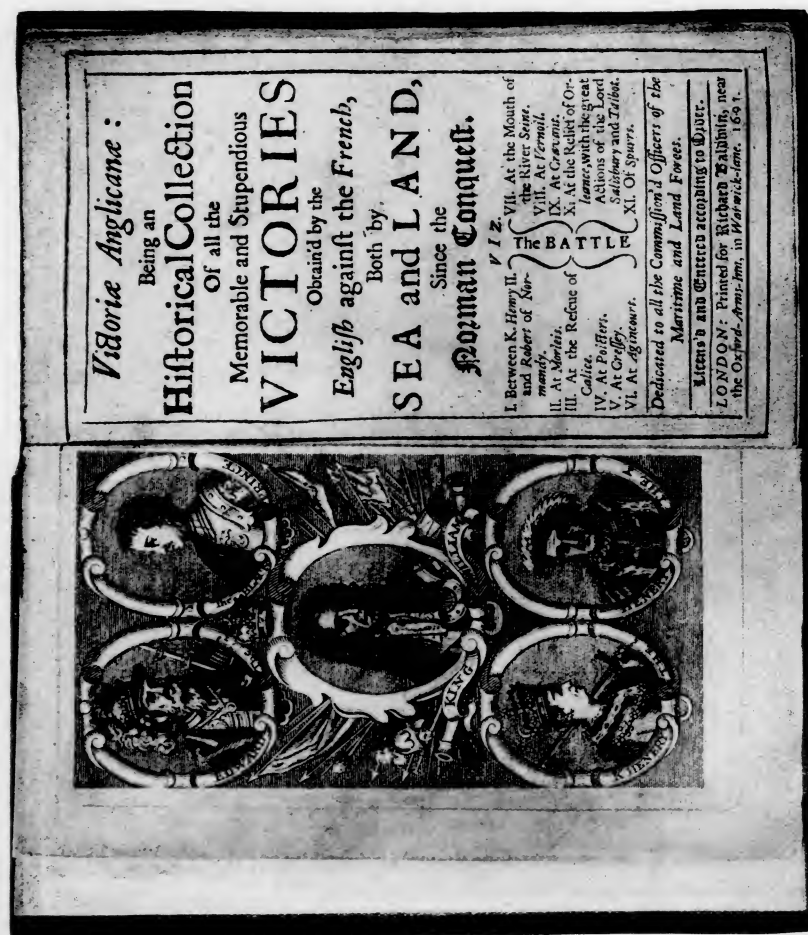


Published by J. Heath, 1689.
Same size as original.

1689

ENGLAND'S CRONICLE, OR THE LIVES & REIGNS
OF ALL THE KINGS & QUEENS, TO THE PRESENT REIGN
OF K. WILLIAM & Q. MARY &c.

THIS volume was published in 1689 by J. Heath (London). The frontispiece, with portraits of William and Mary, and the engraved title-page with a series of portraits from William the Conqueror to James II, are reproduced on Plate 83. The frontispiece is often missing. The portraits on the title-page follow the *Baziliologia* types.



Title-page and frontispiece to *Victoria Anglicanae*, 1691.
Same size as original.

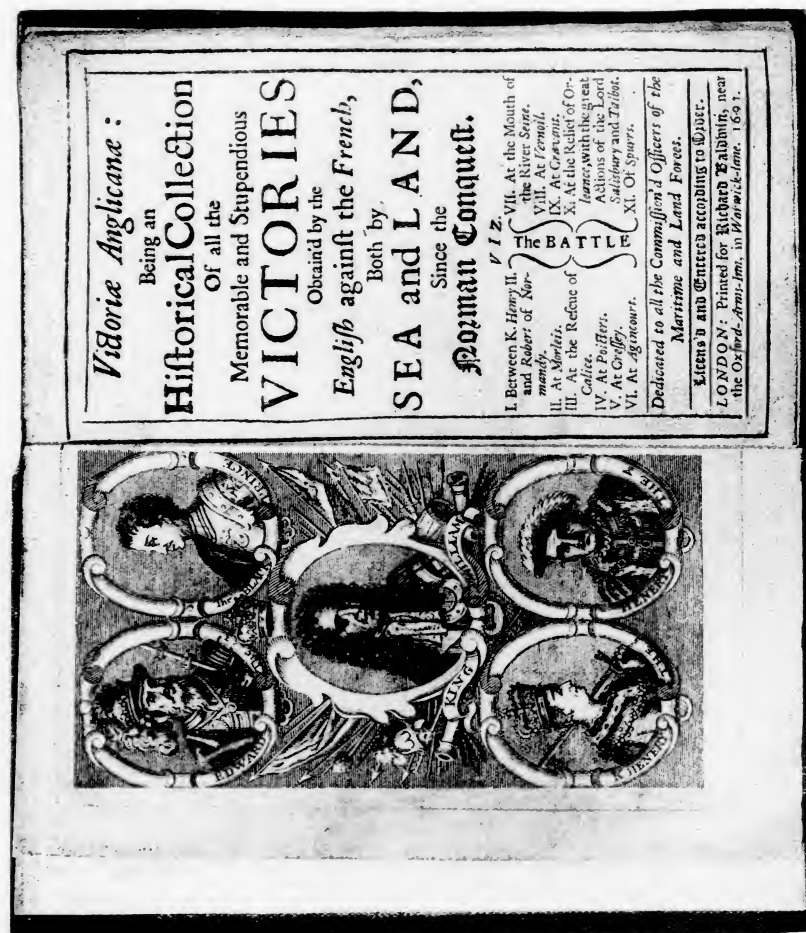
1691

VICTORIÆ ANGLICANÆ

THE full title and frontispiece, about the same size as the original, are shown on Plate 84.

The only record I have found of this scarce little book is in the Term Catalogues, when this, the first, edition is noted under June 1691 and the second edition under February 1692.

It is dedicated "To the Commanders of His Majesty's Forces Both by Sea and Land," the "Epistle Dedicatory" being signed J. S. The portraits on the frontispiece are Edward III, the Black Prince (very different from any other I have seen of him), Henry V, Henry VIII, and William III. There are no other illustrations.



Title-page and frontispiece to *Victoria Anglicanae*, 1691.
Same size as original.

1691

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1697

JOHN EVELYN'S NUMISMATA

AN interesting series of engraved royal portraits is to be found in *Numismata. A Discourse of Medals . . . By J. Evelyn, Esq. S.R.S. . . . London . . . MDCXCVII*. The illustrations consist of engraved plates of medals of which the following are portraits:

Edward III. Three.
Henry VIII. Two.
Mary. Two.
Elizabeth. Three
James I. Two.
Henry, Prince of Wales. One.
Anne of Denmark. One.
Charles I. Nine.
Charles I and Queen. One.
Cromwell. Six.
Charles II as Prince. One.
Charles II as King. Eighteen.
Charles II and Queen. Two.
Queen Catharine. One.
James II as Duke of York. Four.
James II as King. Four.
James II and Queen. One.
Queen Maria. One.
James IV of Scotland. One.
Mary Queen of Scots and the Dauphin. One.

Some of the plates are signed "I. Savage, Sculp," some with the monogram of I.S., and some with no signature. John Savage resided in the Old Bailey about 1680. He engraved a number of portraits, some of the plates in Tempest's *Cries of London*, and these plates in *Numismata*.

176

NO DATE

SERIES BY VERMEULEN AND OTHERS

A VERY fine series; has, as a title-page, a portrait of William III in an oval frame, $4\frac{1}{2}$ in. wide by $5\frac{1}{4}$ in. high, with a figure of War seated below at the right, and one of Peace standing at the left with her right arm around a column, and her left resting on the top of the frame, while a flying cupid holds an iron crown above the portrait. Below are the words:

Guillaume III.
De Rois et de Cesars digne posterité. La Flandre, les deux Mers, l'Angleterre,
l'Empire,
Heros Sage et clement dans l'ardeur qui t'inspire: Toute l'Europe enfin te doit sa
liberté.
Adⁿ. vander Werff pinx. Vermeulen Sculps.

Size of plate, $9\frac{1}{4}$ by $14\frac{1}{8}$ in.; size of engraved portion, exclusive of inscription, $8\frac{3}{8}$ by $13\frac{5}{16}$ in.

The portraits are engraved by Vermeulen, P. à Gunst, G. Valck (or Valk), and Pitaut. They include:

Henry VII.
Elizabeth of York.
Henry VIII.
Catherine of Aragon.
Anne Boleyn.
Jane Seymour.
Anne of Cleves.
Catherine Howard.
Catherine Parr.

Edward VI.
Mary.

177

A A



Portrait of Henry VII.
From Series by Vermeulen and others.
Size of engraved surface, 7 by $11\frac{3}{4}$ in.

Philip II.
Lady Jane Grey.
Elizabeth.
James IV of Scotland.
James V of Scotland.
Mary Queen of Scots.
James I (VI of Scotland).
And many others.

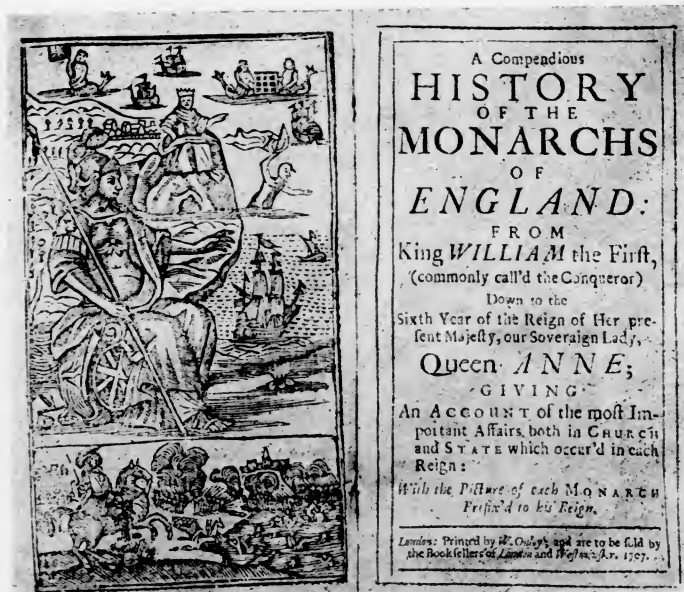
That of Henry VII is reproduced on Plate 85, and is exceptionally fine.
The size of the plate is $7\frac{1}{4}$ by $12\frac{1}{2}$ in.; size of engraved surface, $6\frac{1}{16}$ by $11\frac{7}{8}$ in.



Portrait of Henry VII.
From Series by Vermeulen and others.
Size of engraved surface, 7 by 11 $\frac{1}{4}$ in.

Philip II.
Lady Jane Grey.
Elizabeth.
James IV of Scotland.
James V of Scotland.
Mary Queen of Scots.
James I (VI of Scotland).
And many others.

That of Henry VII is reproduced on Plate 85, and is exceptionally fine.
The size of the plate is 7 $\frac{1}{4}$ by 12 $\frac{1}{2}$ in.; size of engraved surface, 6 $\frac{1}{8}$ by 11 $\frac{7}{8}$ in.



Same size as original.

1707

A COMPENDIOUS HISTORY OF THE
 MONARCHS OF ENGLAND

ON Plate 86 the title-page and frontispiece, of the book above mentioned, are reproduced, and the portrait of William the Conqueror and text from the same are reproduced on Plate 87.

The series of portraits begins with William the Conqueror and ends with Queen Anne.

The whole book is absurdly crude.

It is interesting to compare this frontispiece with Plate 81.



Same size as original.

1707

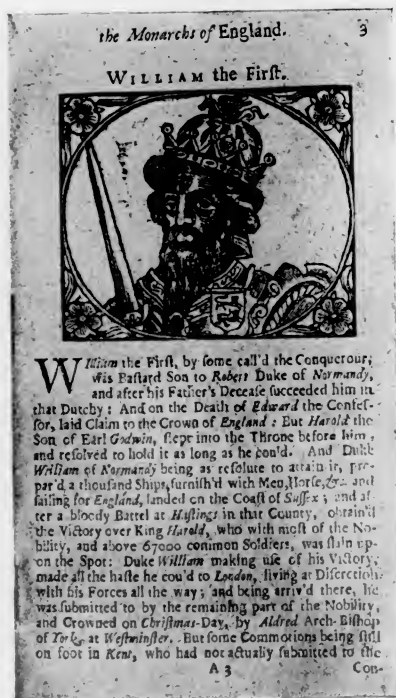
A COMPENDIOUS HISTORY OF THE
 MONARCHS OF ENGLAND

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The series of portraits begins with William the Conqueror and ends with Queen Anne.

The whole book is absurdly crude.

It is interesting to compare this frontispiece with Plate 81.



From *A Compendious History of the Monarchs of England*, 1707.

Same size as original.



From *A Compendious History of the Monarchs of England*, 1707.

Same size as original.



Sheet No. 1, second state, of Series by J. Carwitham.

From specimen in the British Museum.

Size of original, 10 by 14 in.



Sheet No. 1, second state, of Series by J. Carwitham.

From specimen in the British Museum.

Size of original, 10 by 14 in.

C. 1730

A SERIES OF ROYAL PORTRAITS ENGRAVED
BY J. CARWITHAM

J. CARWITHAM flourished about 1730, and was chiefly employed by book-sellers.

He engraved in mezzotint two sheets of royal portraits, sixteen on a sheet, from William the Conqueror to George II.

The size of the plates is about 10 by 14 in. There are two states (see C. S., i, 136):

I. Before the address and engraver's name.

II. After these were added.

The first sheet in the second state is reproduced on Plate 88.

On the bottom is the address of Richard Caldwell, Print and Mapseller, Warwick Lane in Newgate Street.

It is interesting to compare this series with the one by Faber described on page 185, both being from the same originals.

C. 1731

A SERIES OF ROYAL PORTRAITS ENGRAVED
BY JOHN FABER, JR.

JOHN FABER, JR., was born in Holland in 1684, and died in London in 1756. His plates date from 1712 to 1756.

Among the large number he executed is a series of ten sheets of royal portraits (C. S., i, 343), which are described in Bowles's Catalogue, 1731, as follows:

The Ten following Prints are a Set of the Kings of England from William the Conqueror, four heads on each Plate; they are very curiously done by J. Faber; the Antient Heads after the Drawings of Lutteril in crayons, the later ones after the best paintings.

Each plate is about 10 by 14 in., and each niche about $4\frac{3}{4}$ by 6 in.

There are three states:

I. With address on the first plate of "Mercers Hall in Cheapside."

II. This address erased, and "Black Horse in Cornhill" substituted.

III. Last plate altered as hereinafter described. Also, the plates are numbered in the third state, and possibly in the second.

The heads on the plates are as follows:

William I, II, Henry I, Stephen. (See Plate 89.)

Henry II, Richard I, John, Henry III.

Edward I, II, III, Richard II.

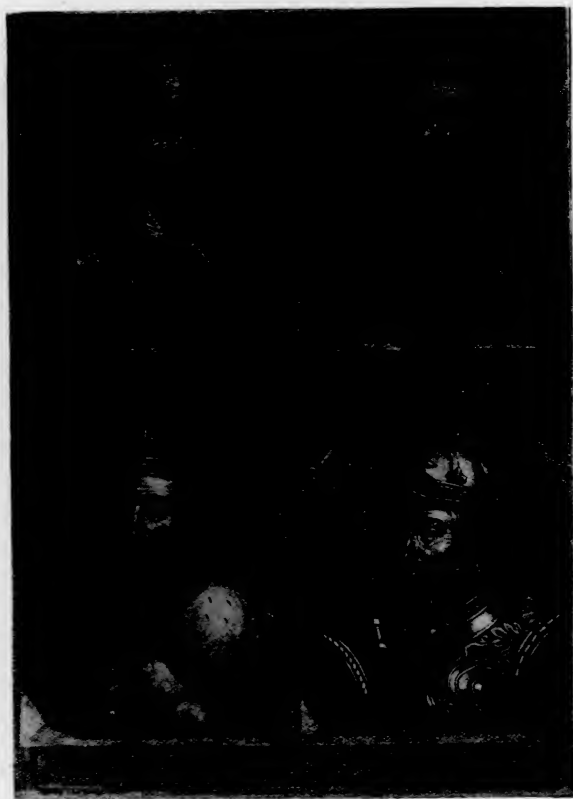
Henry IV, V, VI, Edward IV.

Edward V, Richard III, Henry VII, VIII.

Edward VI, Jane Grey, Mary, Elizabeth.

James I and Anne, Charles I and Henrietta.

Charles II and Catherine, James II and Mary.



Sheet No. 1, first state, of Series by John Faber, Jr.

From specimen in British Museum.

Size of original, 10 by 14 in.

A SERIES OF ROYAL PORTRAITS BY J. FABER, JR. 187

- ✓ William III and Mary, Anne, George I.
George II and Caroline, Frederick, Prince of Wales, William, Duke
of Cumberland.

The last two portraits were subsequently altered to those of George III
and Queen Charlotte respectively.

The types are the same as in the series engraved by Carwitham, described
on page 184.



Sheet No. 1, first state, of Series by John Faber, Jr.

From specimen in British Museum.

Size of original, 17 by 14 in.

A SERIES OF ROYAL PORTRAITS BY J. FABER, JR. 187

William III and Mary, Anne, George I.

George II and Caroline, Frederick, Prince of Wales, William, Duke of Cumberland.

The last two portraits were subsequently altered to those of George III and Queen Charlotte respectively.

The types are the same as in the series engraved by Carwitham, described on page 184.



1734-1736

THREE UNIDENTIFIED SETS

THESE three sets are not in the British Museum Print Department, and in the Department of Maps they cannot identify the first item without a fuller description, which I am unable to give.

The first is taken from the catalogue dated 1734, issued by Henry Overton and John Hoole at the White-Horse without Newgate, London; the next two from the catalogue dated 1736, issued by John Bowles at the Black-Horse in Cornhill, London.

I. The Map of England, ornamented on the Sides with the Arms of the Bishopricks and Deaneries, with Tables very useful: At the top and bottom are the Heads of the Kings, and most of the Queens of England. The whole on 4 sheets of Paper.

II. Royal Sheets. Cheap Prints, each printed on a Sheet of Royal Paper.

The Monarchs of England, from William the Conqueror to his present Majesty King George II, &c. with an account when they were crowned, how long they reigned &c. In Six Prints.

III. Two-Sheet Prints. Three feet two inches wide, Two feet deep, being cheap and proper ornaments for Hall, Rooms, and Stair-Cases.

Britains Monarchs: or a Representation of the Princes who have filled the English Throne, from William the Conqueror, to his present Majesty George the Second; also the Heads of the Lady Jane Grey, the Queens of James the first and Second, with a succinct character of each Prince, extracted from Rapin's History of England. Likewise their present Majesties, with the Prince and the Duke, and the five Princesses, assembled in the Drawing Room.



From Rapin's History.
Engraved by George Vertue.
Size of original (engraved surface), 7 by 10 $\frac{3}{4}$ in.

1736, ETC.

VARIOUS SERIES ENGRAVED BY GEORGE VERTUE

GEORGE VERTUE (1684-1756) engraved several sets of kings and queens. They are not rare, but are nevertheless interesting and worth collecting.

In the list of Vertue's works in Walpole's life of this artist, they are noted as follows:

Four small plates of kings, from William I to George I inclusive.

The same on one plate.

Large set of heads of the kings for Rapin.

Smaller set, ditto.

Walpole also notes a large number of single royal portraits.

The portrait of Henry VIII from the large set engraved for Rapin's history is reproduced on Plate 90.

This set was also published separately in 1736, and includes

Egbert, First Monarch of England; Alfred the Great; Canute the Dane; William the Conqueror, First of the Norman Line; and all the succeeding Kings and Sovereign Queens to the Revolution; with some of the Most Illustrious Princes of the Royal Family. Collected, Drawn and engraven, With Ornaments and Decorations By George Vertue. To which are added the Heads of Mr. Rapin and N. Tindal, M.A. . . . Also, Twenty two Plates of the Monuments of the Kings of England, with their Epitaphs, and Inscriptions, and a brief Historical account of them.

The volume has eight pages of text containing an account of the several portraits, of the antiquities that have been followed, and of the pictures copied for engraving them. This, and the copies on the portraits themselves, of the coins, monuments, etc., from which the portraits were designed, are among the most interesting and valuable records of English royal portraiture. The volume is more fully referred to on pages 2 and 3 hereof.



From Rapin's History.

Engraved by George Vertue.

Size of original (engraved surface), 7 by 10 $\frac{3}{4}$ in.

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From Birch's *Heads of Illustrious Persons*.
Size of original, exclusive of inscription, $8\frac{1}{8}$ by $14\frac{1}{8}$ in.

1743-1752

BIRCH'S HEADS OF ILLUSTRIOUS PERSONS

IN 1743-52 there was issued in parts, and then in two volumes, folio, *The Heads of Illustrious Persons of Great Britain on One Hundred and Eight Copper-Plates Engraved by Mr. Houbraken, and Mr. Vertue with their Lives and Characters By Thomas Birch, D.D. Secretary of the Royal Society* . . .

Vol. I contains 80 portraits, of which 71 are by Houbraken.

Vol. II contains 28 portraits, of which 23 are by Houbraken.

In 1756 they were published in one volume, the imprint being *London Printed for John Knapton in Ludgate-Street MDCCLVI*.

In 1813 another edition appeared with re-touched impressions of the plates. All the editions were issued on large and small paper.

The royal portraits are described in the index as follows:

- No. 6. Elizabeth, Queen of Henry VII.
7. King Henry VIII.
8. Catharine of Arragon, Queen of King Henry VIII.
15. Queen Anne Bolen.
16. Queen Anne of Cleve.
17. Queen Catharine Howard.
18. Queen Jane Seymour.
23. Mary Queen of Scots.
36. Anne, Queen of King James I.
37. Henry, Prince of Wales.

The portrait of Prince Henry is reproduced on Plate 91 from a large-paper copy of the 1756 edition, formerly belonging to Lord Leighton, P.R.A. The size of the original is $8\frac{1}{8}$ by $14\frac{1}{8}$ in., exclusive of inscription.

Jacobus Houbraken, who engraved this and most of the other plates in the series, was born at Dordrecht, and died in 1780 at Amsterdam. He was the son of Arnold Houbraken, the painter, and biographer of the Dutch artists published in 1718.



From Birch's *Heads of Illustrious Persons*.
Size of original, exclusive of inscription, $8\frac{1}{8}$ by $14\frac{1}{2}$ in.

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Frontispiece to *Prints. King Charles I and the Heads of the Noble Earls, Lords, and others who Suffered for their Loyalty in the Rebellion and Civil-Wars of England, 1746.*

Size of original, exclusive of inscription, 10 $\frac{3}{8}$ by 13 $\frac{3}{8}$ in.

1746

PRINTS. KING CHARLES I AND THE HEADS OF THE NOBLE EARLS, LORDS, AND OTHERS WHO SUFFERED FOR THEIR LOYALTY IN THE REBELLION AND CIVIL-WARS OF ENGLAND. . . . LONDON. . . .

No date on title, but all the plates excepting frontispiece are dated 1746. Large folio. The frontispiece, with seven portraits of the Stuarts, is shown on Plate 92. The title-page, two pages of preface, and two pages of subscribers' names are printed, followed by ten pages engraved throughout, each containing two portraits at the top, with biographical notes covering the bottom two-thirds, excepting the first which contains only the portrait of Charles I, larger than the others, with text covering only about three-fifths of the page.

All bear the name of G[orge] Vertue as engraver, excepting the frontispiece, which is anonymous. It is a beautiful book.



Frontispiece to *Prints. King Charles I and the Heads of the Noble Earls, Lords, and others who Suffered for their Loyalty in the Rebellion and Civil-Wars of England*, 1746.

Size of original, exclusive of inscription, 10 $\frac{1}{2}$ by 13 $\frac{1}{2}$ in.

1746

PRINTS. KING CHARLES I AND THE HEADS
OF THE NOBLE EARLS, LORDS, AND
OTHERS WHO SUFFERED FOR THEIR
LOYALTY IN THE REBELLION AND CIVIL-
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All bear the name of G[eorge] Vertue as engraver, excepting the frontispiece, which is anonymous. It is a beautiful book.



From du Ratier's *L'Europe Illustrée*. First state.
Size of original, exclusive of address, $3\frac{1}{8}$ by $5\frac{9}{16}$ in.

1748

ODIEUVRE'S SERIES

IN this series (which was engraved to illustrate du Ratier's *L'Europe Illustrée*) are forty-three portraits, which come within the scope of this essay, viz.:

The portraits of the kings (including Queens Mary, Elizabeth, and Mary II) from William the Conqueror to George II inclusive, and in addition, Egbert, Alfred the Great, John Duke of Lancaster, John Duke of Bedford, Anne Boleyn, Lady Jane Grey, Mary Queen of Scots, Oliver and Richard Cromwell, and James III.

They are found in three states:

- 1st. With the address of Odieuvre, as shown in the portrait of Mary Queen of Scots reproduced on Plate 93.
- 2nd. With same address, but the portraits are surrounded by an ornamental border.
- 3rd. Address removed and there is no border.

The average size of the engraved portion of the plates, exclusive of the address, is about 4 by $5\frac{1}{2}$ in.

The portraits of Edward II and Henry IV are dated 1748—the others are not dated.

Thirty-one were engraved by Basan (on some it is spelt Bassan), one by Pelletier, three by R. Gaillard, two by Pinsio, two by Aubert, one by T. de Leu, one by J. G. Will [*sic*], one by Mathey, and one by Sornique.

They are beautiful little portraits. Most of them follow the well-known types, but those of Henry VI, Edward IV, and Henry VII, engraved by Gaillard, and Richard III, engraved by Pinsio, are not like any others I know of.



From du Ratier's *L'Europe Illustrée*. First state.
Size of original, exclusive of address, $3\frac{1}{8}$ by $5\frac{1}{8}$ in.

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Queen Catharine Howard.

From Chamberlaine's *Imitations of Drawings by Holbein*,
engraved by Bartolozzi.

Size of original (inner frame), $7\frac{3}{4}$ by $11\frac{3}{4}$ in.

1792

JOHN CHAMBERLAINE'S SERIES, ENTITLED:
IMITATIONS OF ORIGINAL DRAWINGS BY
HANS HOLBEIN IN THE COLLECTION OF
HIS MAJESTY, FOR THE PORTRAITS OF
ILLUSTRIOUS PERSONS OF THE COURT
OF HENRY VIII

IN 1792 John Chamberlaine began the publication of a series of portraits,
under the above title, engraved in stipple by Bartolozzi, and printed in
colour.

The parts were afterwards issued in book form, or, rather, a title-page,
etc., was furnished to subscribers, so that they could be properly bound.

The royal portraits in the series are:

- Anne Boleyn.
- Queen Anne of Cleve.
- Prince Edward.
- Edward, Prince of Wales.
- Edward the Sixth.
- Queen Catharine Howard.
- The Lady Mary, afterwards Queen.
- Queen Jane Seymour.

The three portraits of Edward VI at different ages are particularly in-
teresting. The prints vary in size, but are all on large folio sheets.

The portrait of Queen Catharine Howard is reproduced in Plate 94,
from my copy. This copy was specially bound by the publisher, each



Queen Catharine Howard.

From Chamberlaine's *Imitations of Drawings by Holbein*,
engraved by Bartolozzi.

Size of original (inner frame), $7\frac{3}{4}$ by $11\frac{3}{4}$ in.

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- Queen Jane Seymour.

The three portraits of Edward VI at different ages are particularly interesting. The prints vary in size, but are all on large folio sheets.

The portrait of Queen Catharine Howard is reproduced in Plate 94, from my copy. This copy was specially bound by the publisher, each

portrait being framed in a ruled and tinted border, as can be seen in the reproduction.

A letter from Mr. Chamberlaine, inserted in the volume, contains the following:

I am happy to say that the stile [*sic*] of laying them down, with marginal lines has been much approved of by many of the nobility, & I shall be much gratified to hear that you approve of the First Vol: in which case I shall immediately send you the second.

The reproduction does not do justice to the beautifully coloured original.

I have a memorandum found among the papers of the late Henry Fawcett, Sen. (printseller), and signed by him, reading as follows:

Pastorini prepared the greater part of the Holbein's Heads for Bartolozzi, who one day finished nine of them; the clear profit of which was £10. 0. 0 for each plate. This I also had from Sherlock, who was told it by Bartolozzi.

Benedetto Pastorini was an Italian engraver who resided in London in the latter part of the eighteenth century, and was one of the governors of the Society of Engravers, founded in 1803. He engraved some plates (according to Bryan) in imitation of Bartolozzi, and with his assistance.

A second series of the same portraits, but much smaller in size, was published by Chamberlaine in 1812. This series passed through several editions. In the first edition of this second series the portraits are more beautifully engraved than the larger series. The plates were engraved by Marie Anne Bourlier, C. Knight, G. S. Facius, R. Cooper, J. Minasi, A. Cardon, T. Cheesman, S. Freeman, H. Meyer, E. Bocquet, Wm. Nicholls, and Bartolozzi. The only ones by Bartolozzi are the two miniatures of Charles and Henry, sons of Charles Brandon, Duke of Suffolk, from the early edition. They were not re-engraved for this one, the old plates being used.

The complete series is now being reproduced under the direction of the Hon. John W. Fortescue, M.V.O., Librarian to the King, and, as they are exact facsimiles in every detail, they are in every way superior to the two engraved series.

1799

IMAGES OF SAINTS ENGRAVED BY
HANS BURGKMAIR

This series is a set of wood-engravings of images of saints, male and female, related to the imperial family of Maximilian I, 119 in number, each about 8½ by 9½ in.

Burgkmair was born in Augsburg in 1473, was a friend of, and fellow-labourer with, Albrecht Dürer, in the service of the Emperor Maximilian.

While his greatest work is the "Triumph of Maximilian," in 135 successive prints, there are a number of other beautiful designs which must be placed to his credit, including this set of saints. It is probable that, like Dürer, he merely drew the designs on the blocks, the actual cutting being performed by others.

These blocks are preserved in the Imperial Library at Vienna, and the series of prints from them was published in Vienna in 1799 under the title of *Images de Saints et Saintes issus de la Famille de l'Empereur Maximilien I . . . d'après les dessins de Hans Burgkmair*.

The portrait of Edward the Confessor (which is typical of the series) is reproduced on Plate 95.

The complete list of royal English Saints is as follows:

- No. 12. Sainte Audry (Ethildrite, Ediltrude, Elidrû) reine de Northumberland en Angleterre.
- 27. Edgar le pacifique, roi d'Angleterre.
- 28. Saint Edmond (Eadmundus, Edmondus) roi d'Angleterre en Est-Angles.
- 29. Edmond I., roi d'Angleterre, fils d'Edouard le vieux.



Edward the Confessor.
Engraved by Hans Burgkmair.
Size of original, 8¼ by 9¼ in.

IMAGES OF SAINTS ENGRAVED BY HANS BURGKMAIR 203

- No. 30. Saint Edouard, roi d'Angleterre, Martyr.
- 31. Saint Edouard, dit le confesseur, roi d'Angleterre, troisieme du nom.
- 36. Saint Ethelbert ou Edilbert, roi de Kent en Angleterre.
- 71. Saint Luce premier roi Chrétien aux isles Britanniques.
- 79. Saint Oswald roi d'Angleterre au royaume de Northumberland.
- 89. Saint Richard, roi des Anglo-Saxons.

I might also mention the three following saints, which, though not royal, appear in the series.

- No. 17. Sainte Brigide, vierge, patrone d'Irlande, abbesse de Kildar.
- 43. Saint Georges.
- 106. Saint Thomas, surnommé *Beket*, archevêque de Cantorbery en Angleterre, et Martyr.



Edward the Confessor.
Engraved by Hans Burgkmair.
Size of original, 8 $\frac{1}{4}$ by 9 $\frac{1}{4}$ in.

- No. 30. Saint Edouard, roi d'Angleterre, Martyr.
- 31. Saint Edouard, dit le confesseur, roi d'Angleterre, troisième du nom.
- 36. Saint Ethelbert ou Edilbert, roi de Kent en Angleterre.
- 71. Saint Luce premier roi Chrétien aux îles Britanniques.
- 79. Saint Oswald roi d'Angleterre au royaume de Northumberland.
- 89. Saint Richard, roi des Anglo-Saxons.

I might also mention the three following saints, which, though not royal, appear in the series.

- No. 17. Sainte Brigide, vierge, patronne d'Irlande, abbesse de Kildar.
- 43. Saint Georges.
- 106. Saint Thomas, surnommé *Beket*, archevêque de Cantorbery en Angleterre, et Martyr.

1816

WOODBURN'S GALLERY OF RARE PORTRAITS

IN 1816 Samuel Woodburn issued two volumes of portraits entitled:

Woodburn's Gallery
of
Rare Portraits;
Consisting of
Original Plates
by

Cecil,	Faithorne,	Vertue,
Delaram,	Loggan	Vandergucht,
Droeshout,	Pass,	White,
Elstracke,	Payne,	&c. &c. &c.

with fac-simile copies from the rarest and most curious

Portraits
illustrative of

Granger's Biographical History of England,

Clarendon's History of the Rebellion

Burnet's History of His own Time, Pennant's London, &c. &c. &c.

Containing

Two Hundred Portraits

. . . [further details of title omitted] . . .

In two Volumes

Vol. I.

London

. . . 1816 . . .

204

WOODBURN'S GALLERY OF RARE PORTRAITS 205

Among the portraits are copies of the Glover set attributed to Faithorne and hereinbefore described, and the following:

Anne of Denmark. *From a rare print by Lambertus Corneli.*
Charles, Prince. *Whole length, singularly habited, from an extremely rare and curious print by Elstracke; a most exquisite facsimile.*
Charles, Prince. *From an original silver plate by Pass.*
Charles, Prince. *A ditto, with inscription.*
Charles, Prince. *A ditto, on horseback.*
Charles I, King, and Henrietta Maria. *Ovals on one plate, from the scarce print by Glover. Sould by Tho: Bancks, on y top of Bridewell stayres.*
Charles I, King. *Hat and cloak, from Hollar.*
Charles I, King. *Holding a handkerchief in his right hand. Eight English verses. From the scarce print, O borrrable Murder.*
Charles II, when Prince of Wales. *From the unique equestrian print in Earl Spencer's Clarendon.*
Charles II, when Prince of Wales. *From a very fine and rare print by Faithorne, finely copied.*
Charles II, with a Crown on his head. *View of Tower Hill, with the execution of the Regicides in the background, from a scarce and curious print by Chantry.*
Catherine, Queen of Charles II. *From a very curious print, sold by Mathew Collins, the Tthree Black Birds, in Canning Streete.*
Elizabeth. *From a scarce print, surrounded by military emblems. Four English verses. Are to be sould bi Roger Daniell, at the angell in lumbarde Streete.*
Elizabeth. *R. Cooper, sculpsit.*
Henrietta Maria—*Mother Queen. Rob. Wallton, Excudit.*
Henrietta Maria. *In the manner of Faithorne.*
James VI, Kinge of Scotlande. *From a very rare print by Elstracke, in high-crowned bat and feather, armour, &c.*
James I, Death of (King of England). *From a rare print by Hollar.*
Mary, Princess, afterwards Queen of Scotland. *From a very singular and rare print.*
Mary, Queen of Scotland. *From a scarce print in the colleition of J. Dent, Esq., M.P.*

Mary, Queen of Scotland. *From a very singular print. Crucifix in her right hand, axe and block before her, with this inscription: Maria Scot. Gal. Angl. Iber. Regina.*

Among the additional plates, found only in the large paper copies which were issued at twenty guineas each, are the following:

Charles I, King of England. *Copied from a print in the manner of Gaywood, of great rarity and very curious. Hat and cloak, view of Whitehall, &c.*

James I, King of England. *Copied from a most rare and singular print, very richly habited. Laurence Johnson, Sculptor 1603.*

James I, King of England. *The Roiall Progenie of our most sacred King—James by the grace of God, King of E. S. F. & I. &c. Descended from y^e victorious King Hy^e 7 & Elizabeth his wife, wherein y^e 2 divided families were united together.*

This is reproduced on Plate 42.

LATER SERIES

THE five following series are of some interest, though only the first can be considered of real importance.

I

P. Vanderbanck was born in Paris in 1649 and died in Bradfield, Hertfordshire, in 1697. He was a pupil of François de Poilly, under whose instruction he became an eminent artist. He engraved a series (which was afterwards used in Kennett's *History of England*) from William I to Elizabeth inclusive, the others to Queen Anne inclusive being engraved as mentioned below. With five exceptions all are from the designs of Edward Lutterel, who was one of the earliest engravers in mezzotint, and from whose drawings the mezzotint series reproduced on Plates 88 and 89 were engraved. The portrait of Richard III from this series is reproduced on Plate 96.

The engravers were as follows:

P. Vanderbanck. William the Conqueror to Elizabeth inclusive.

P. Vanderbanck et M. Vander Gucht. James I.

M. Vander Gucht. Charles I, James II, and Anne.

Trouvain. Charles II, William III, and Mary II.

All are after drawings by Lutterel, excepting the following:

Charles II. I. Ryley pinx.

James II. G. Kneller Eques pinx.

William III. Same.

Mary II. Same.

Anne. Same.

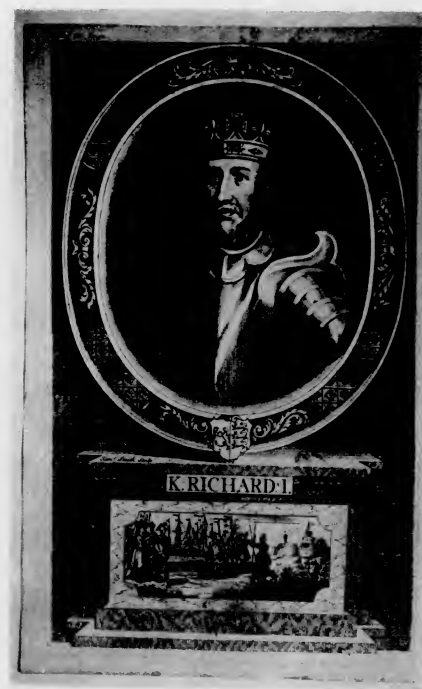
The whole series (Queen Anne being the frontispiece) is found in *A Complete History of England, with the Lives of all the Kings and Queens*

PLATE 96.



Engraved by P. Vanderbanck.
Size of frame, outside, $7\frac{1}{8}$ by $11\frac{1}{8}$ in.

PLATE 97.



Engraved by James Smith.
Size of engraved surface, $8\frac{3}{4}$ by $14\frac{3}{8}$ in.

PLATE 96.



Engraved by P. Vanderbanck.
Size of frame, outside, 7 $\frac{1}{2}$ by 11 $\frac{1}{2}$ in.

PLATE 97.



Engraved by James Smith.
Size of engraved surface, 8 $\frac{3}{4}$ by 14 $\frac{1}{2}$ in.



Engraved by Henry Roberts.
Size of original, $9\frac{1}{4}$ by $14\frac{1}{8}$ in.

thereof . . . London . . . 1706. [Collected by White Kennett, Bishop of Peterborough.]

II

The second set was engraved by James Smith. I cannot identify him. The portrait of Richard I is reproduced on Plate 97. It is signed "Iam^s Smith Sculp."

III

The third set was engraved by Henry Roberts, who was born in Devonshire in 1725, and died in London in 1790. He was a printseller in Hand Court, Drury Lane, and (according to Bryan) mostly confined his attention to plates for which he might hope to find a ready sale at small prices. The portrait of Henry III reproduced on Plate 98 is a fine print, notwithstanding Bryan.

IV

John Goldar was born at Oxford in 1729 and died in London in 1795. He, with others, engraved a set of kings for Harrison's edition of Rapin's History, which, by the way, is generally considered a very poor one.

The portrait of William the Conqueror from this set is reproduced on Plate 99. It is appropriate to mention here another book by Rapin, viz., *Æta Regia: or an Account of the Treaties, Letters and Instruments between the Monarchs of England and Foreign Powers* . . . 4 vols., London, 1726-7. It contains an uninteresting series of portraits from Henry I to James I inclusive, numbered from 3 to 24, engraved by Vander Gucht. The size is about $3\frac{3}{4}$ by $6\frac{1}{2}$ in. I have not seen the first three, which I assume belonged to the set, nor do I know where they first appeared.

V

Charles Grignon, the engraver, was born in London of foreign parentage in 1716. He died at Kentish Town, near London, in 1810.

He engraved many plates, some in masterly style. Among others he engraved a series of the English kings and queens from William the Conqueror to Anne inclusive, and also included in the series the portraits of Edward the Black Prince, Anne Boleyn, and Cromwell.

According to the inscription on one I have seen, they were engraved for



Engraved by Henry Roberts.
Size of original, 9 $\frac{1}{4}$ by 14 $\frac{1}{2}$ in.

thereof . . . London . . . 1706. [Collected by White Kennett, Bishop of Peterborough.]

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V

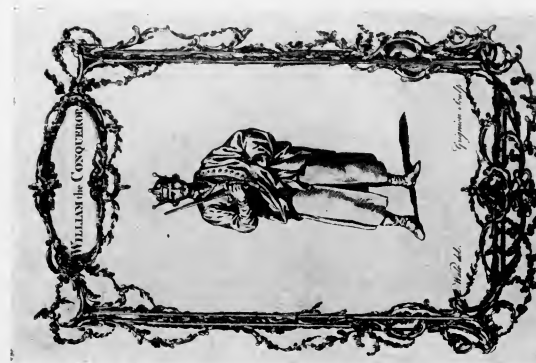
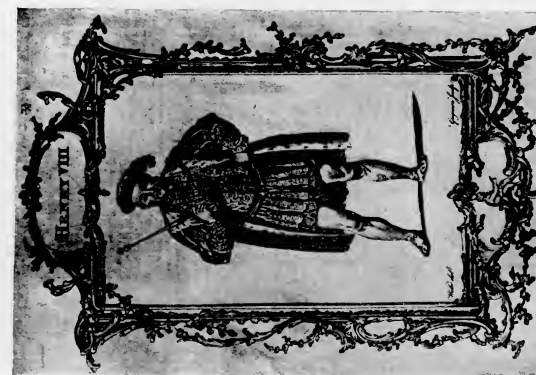
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According to the inscription on one I have seen, they were engraved for



Engraved by John Goldar.
Size of frame, 6 $\frac{3}{8}$ by 7 $\frac{1}{8}$ in.



Engraved by Charles Grignon.
Originals are about 10 in. high.



Engraved by John Goldar.
Size of frame, 6 $\frac{3}{4}$ by 7 $\frac{1}{4}$ in.



Engraved by Charles Grignon.
Originals are about 10 in. high.

Sydney's *History of England*, and on another, for Raymond's *History of England*, and also, without the borders, for Mortimer's *History of England*. The portraits of William the Conqueror and Henry VIII, which are typical of the series, are reproduced on Plate 100.

The same figures, but on much smaller plates, were used in Clarendon's *History*, and they were copied by Taylor and Roberts for other books.

Many other uninteresting series appeared in the eighteenth and nineteenth centuries, usually as book illustrations, and a few series which were well engraved, such as that by W. H. Worthington published by William Pickering, London, 1824; but they are, as a rule, too unimportant or too late to fall within the scope of this essay.



POSTSCRIPT

1521

CRONICA CRONICARUM

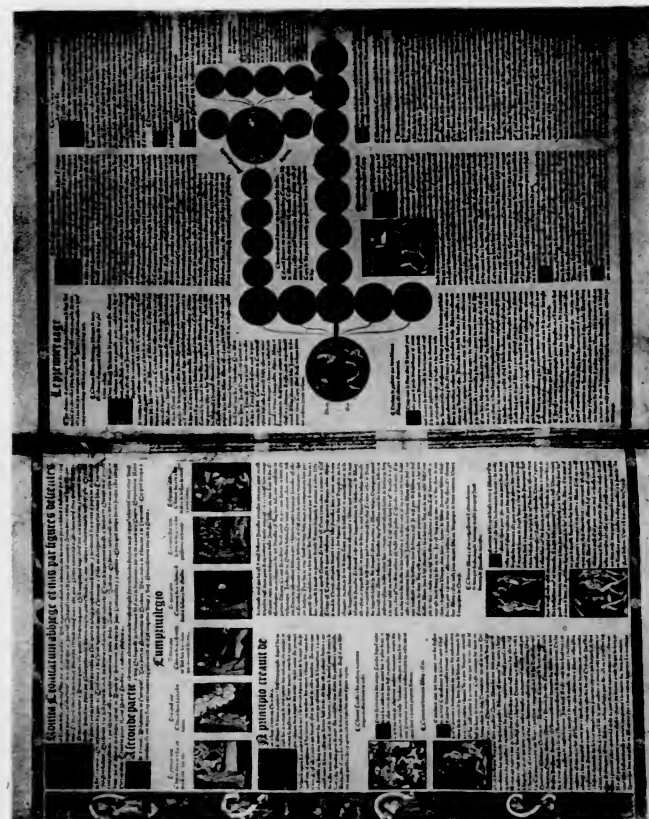
AFTER this volume was ready for the press, Messrs. J. and J. Leighton, London, brought to my attention a book with which I was not familiar, and which I secured. They described it as follows:

CRONICA Cronicarum abbrege et mis par figures, descentes et rondeaulx . . . Paris, J. Ferrebouc for J. Petit & F. Regnault, 20 Sept. 1521.

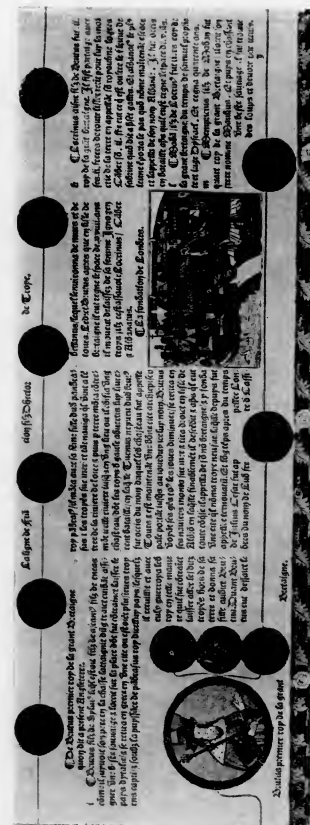
La. fol., in very good condition, extraordinarily large size (22 x 15 inches, or 564 x 385 mm.).

Brunet I. 1861. A remarkable production, reverting to the early block-book method of pasting together the blank backs of each broadside leaf so as to make a continuous book. It was thus first issued, the vellum guards from a 15th cent. MS. still remaining. [In some cases it no doubt was joined continuously in the form of a roll.] All the pictures are really neatly and strikingly coloured, rich pigments being used, but the remarkable fact is that they have evidently been stencilled with the principal colours such as yellow, green and purple, and the red perhaps afterwards added with the brush. It is still more curious that the yellow seems to have been applied before the printing in black, as no part of that colour can be seen to cover the ordinary ink. This is therefore a most interesting production, as it shows the same methods were in use at this period (and perhaps later) as were practised by the earliest Playing Card makers. In "Le Registre des Ans," A. Couteau for G. du Pré 1532 the cuts are apparently copied from the above book: they are also stencilled in colours, but cannot be compared for accuracy and neatness with the present volume, although the very roughness of execution in the 1532 book makes the process used more evident to the eye.

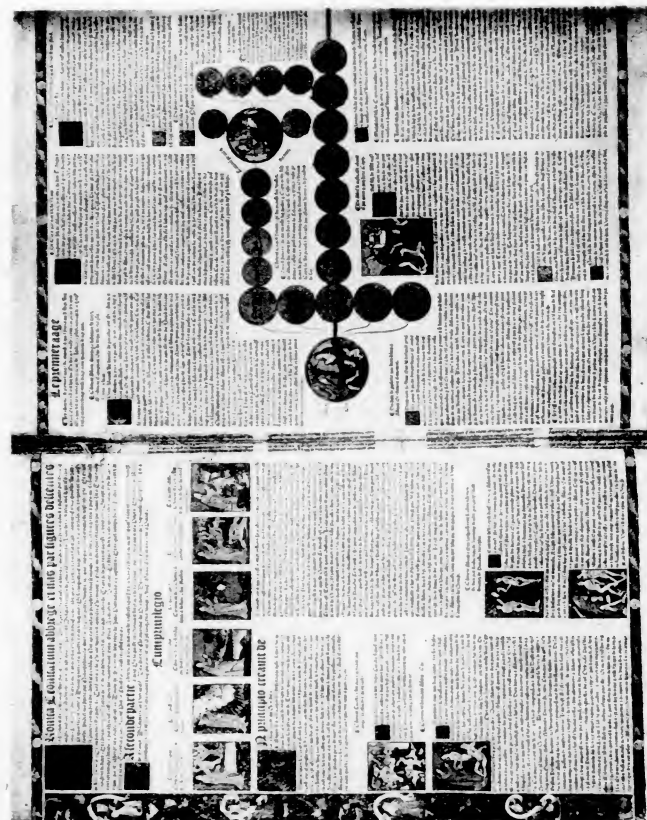
Gothic letter of 2 sizes, large, 99 mm. with stroke of C sloping backwards, large



First two pages, or sheets, of *Cronica Cronicarum*, 1521.
Size of original, 28 by 22 in.



Bottom of page, or sheet, 9, from *Cronica Cronicarum*, 1521.
Width of original, 15 in.



First two pages, or sheets, of *Cronica Croniarum*, 1521.
Size of original, 28 by 22 in.



Bottom of page, or sheet, 9, from *Cronica Croniarum*, 1521.
Width of original, 15 in.



Portrait of Henry VIII from *Cronica Cronicarum*, 1521.
Same size as original.

round H with star: probably = Bonnemere's type of 1517, treble columns of about 92 lines; small, 98 mm. cf. Couteau, *Le Noir*, &c.: sigs. A-P, a-r (one to every page), with elaborate borders of foliage and figures; 92 interesting woodcuts, square and circular, of Bible scenes, kings, arms and views, including recognisable views of Rome, Paris and London; numerous genealogies, &c.

Neat criblé initials, similar to those used by Aussourd and others above, but not the same. Ferrebouc, here called imprimeur, "was certainly just before and after 1509 in Paris," according to Gordon Duff, *Engl. Prov. Printers*, p. 58: this being in reference to the York Manual, printed by W. de Worde in 1509 for J. Gachet in partnership with Ferrebouc. Renouard gives F.'s first date as 1492, but apparently there are no books known with his name before 1509.

The first two pages or sheets are reproduced on Plate 101, considerably reduced. The reason I mention this book is because it contains the effigies of four British kings, Brute, Arthur, William the Conqueror, and Henry VIII, with their genealogies.

Brute and a view of London appear at the bottom of the ninth page or sheet. This is reproduced, considerably reduced in size, on Plate 102.

The view of London is also used for "Treues" and "Troye." The portrait of Charles V follows the usual type, and is recognizable.

The portrait of Henry VIII is reproduced on Plate 103, the same size as the original.

00 Henry huitiesme du nom
roy Dangleterre.



Portrait of Henry VIII from *Cronica Cronicarum*, 1521.

Same size as original.

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Page showing portrait of William the Conqueror, from 1575 edition of Stow's *Summarie of Englyshe Chronicles*.

From British Museum copy.

Same size as original.

1561-1604

A SUMMARIE OF ENGLYSH CHRONICLES

BY JOHN STOW

THE first edition of this book appeared, according to Lowndes, in 1561. The only known copy, which is in the Grenville Collection, lacks the title-page, and is undated, but

by the last page but one of 2 Eliz. it seems clear that this edition was printed in 1561; and if so, it is the original edition, the existence of which has been doubted.

In the British Museum there are also editions of 1565 (the earliest known with a title-page), 1566, 1567, 1573, 1575, 1587, 1590, 1598, and 1604.

The 1565, 1566, and 1567 editions have printed title-pages without woodcut borders and contain no illustrations. Size of page about 2½ by 3½ in.

The title to the 1575 edition is surrounded by a narrow woodcut border, and this edition is important, as it contains portraits from William the Conqueror to Mary I inclusive, from the same blocks as used in Walsingham's and Holinshed's Chronicles (see Plates 16, 17, and 20), but not always representing the same person. For instance, the portrait of Duke Richard I on Plate 16 is now used for William the Conqueror, and this is of special interest, as this type was frequently thereafter used for William the Conqueror (see Plates 32 and 46). The page from Stow showing this portrait is reproduced on Plate 104 the same size as the original.

The title-page to the 1587 edition is of interest as the woodcut border contains a reclining effigy of Henry VIII, from whom springs a rose tree which extends up both sides of the title and terminates in the portraits of

King William Con-
querour.



William Duke of Normanie, surnamed Conquerour, Bastarde sonne of Roderic the first Duke of that shire, and cousin germaine unto King Edward the first, beganne his domination over the Realme of Englande, the fourteenth daye of October, in the yere of our Lord 1066. After the battaile at Hastings, Duke William came to London, where with greateshoppe was receyved both of the Clergie, & people, and was proclaimed King. When the Citie of London was thus peeced unto him. He tooke his journey towards the castell of Dover, to sub-

Page showing portrait of William the Conqueror, from 1575 edition of Stow's *Summarie of Englyshe Chronicles*.

From British Museum copy.

Same size as original.

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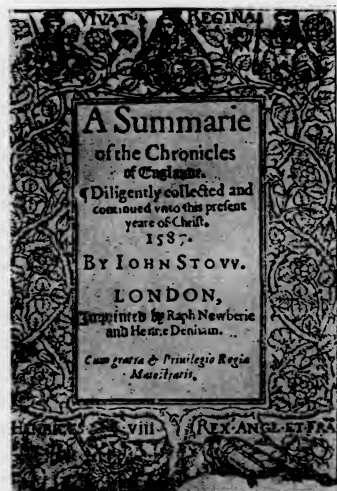
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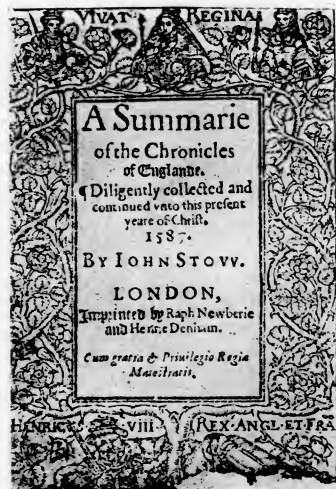


Title-page to the 1587 edition of Stow's *Summarie*.
From the British Museum copy.
Same size as original.

Edward VI, Mary, and Elizabeth. This is reproduced on Plate 105, the same size as the original.

The 1590 edition is of no special interest.

The titles to the 1598 and 1604 editions have a beautiful border of roses, but these editions contain no portraits.

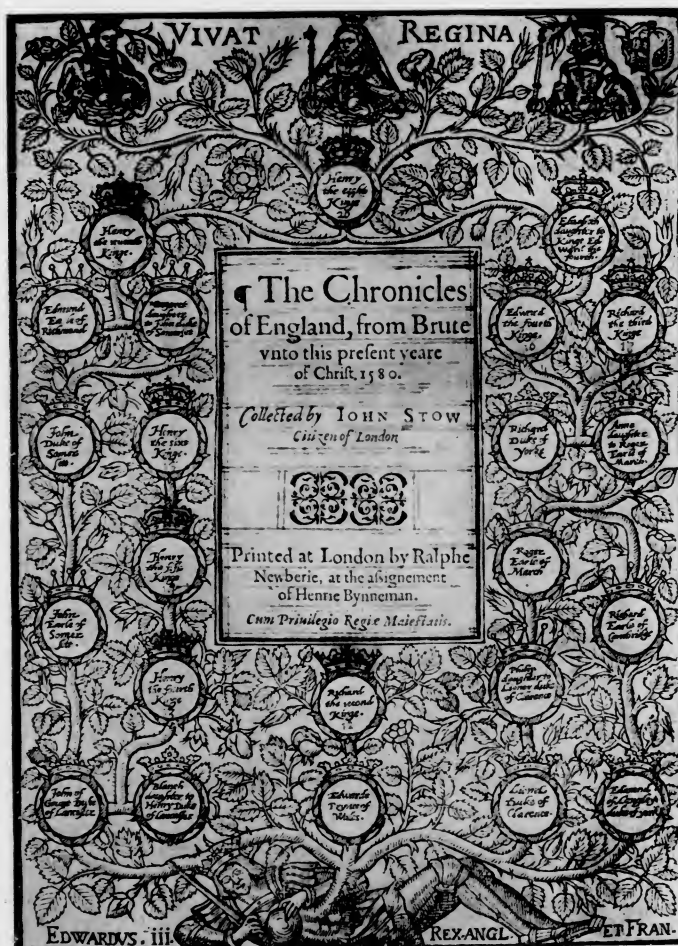


Title-page to the 1587 edition of Stow's *Summarie*.
From the British Museum copy.
Same size as original.

Edward VI, Mary, and Elizabeth. This is reproduced on Plate 105, the same size as the original.

The 1590 edition is of no special interest.

The titles to the 1598 and 1604 editions have a beautiful border of roses, but these editions contain no portraits.



Title-page to 1580 edition of Stow's *Chronicles*.
British Museum copy.
Same size as original.

224

King VVilliam Conquerour.



William Duke of Normanie, surnamed Conquerour, Barde sonne of Roben the firste, Duke of that Duchie, and Cousin germane vnto King Edward on the mothers side, beganne his dominion ouer the Realme of England, the fourteenth day of October, being Saturday, in the yeare of our Lord 1066. After the battayle at Hastinges, Duke William came to London, where with great ioy he was receyued, both of the Cleargie and people, and was proclaymed King.

When the Citie of London was thus yelded vnto him, he toke his iourney towards the Castell of Douer, to subdue that, and the rest of Kent also: which when the Archbishop Stigand, and Egelsin the Abbot of Saint Augustines (being as it were the chiefest Lords and gouernours of all Kent) did perceyue and consider, that the whole Realme

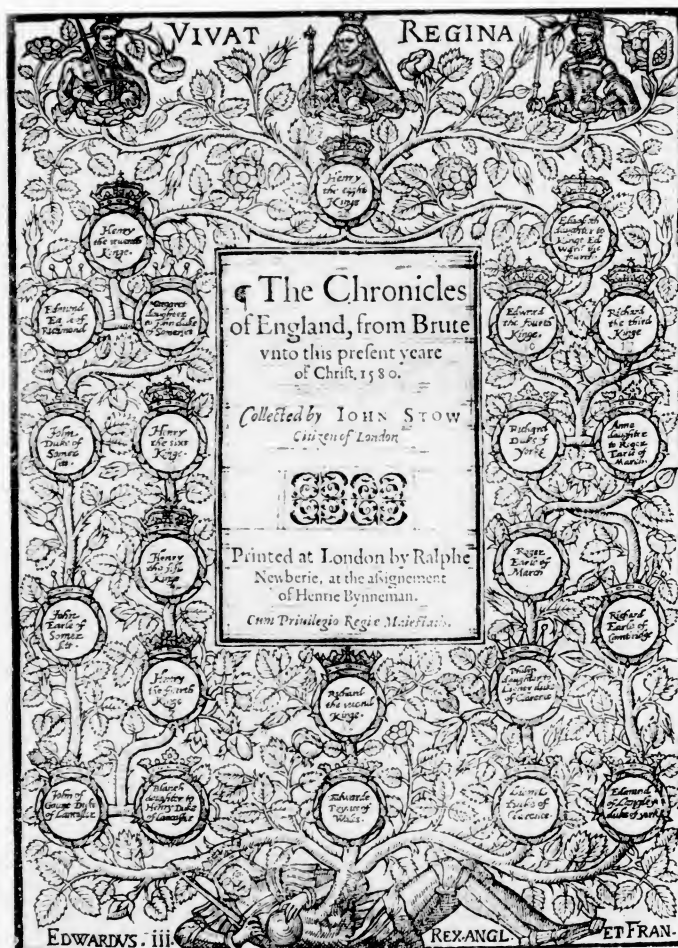
K. iij. was

Portrait of William the Conqueror, from 1580 edition of Stow's *Chronicles*.

British Museum copy.
Same size as original.

225

G G



Title-page to 1580 edition of Stow's *Chronicles*.
British Museum copy.
Same size as original.

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Portrait of William the Conqueror, from 1580 edition of Stow's *Chronicles*.
British Museum copy.
Same size as original.

225

G G



Portrait of Edward VI, from 1580 edition of Stow's *Chronicles*.

British Museum copy.
Same size as original.



Title-page to the 1631-32 edition of Stow's *Chronicles*.

British Museum copy.
Considerably reduced in size.

Edward the sixt.



Edward the sixt began his raigne the eyghte and twentieth of Januarie, Anno 1546. whē he was but 9. yeares olde. King Henrie his father by his will had appoynted for hys prync counsell, Doctor Cranmer Archbischoppe of Canteburie, Lord Wriothesly Lord chace-
Anno reg. 1.

selour, Cuthbert Tonstall Bishop of Durham wyth other to the number of sixtene.

The first of February, the Earle of Hertford was nomi-
Earle of Hertford made L. Protector.
 nate, elected and chosen, by all the executors, to be protector and chiefe Gouvernor of the Kings person.

The first of February the Earle of Hertford Lord Protec-
King Edward made Knight.
 tor in the Tower of London, endued King Edward with the order of Knighthode, and then immediatly the King standing by, Henrie Hoblethorne Lord Mayor of London was
Tit. ij. cal.

Portrait of Edward VI, from 1585 edition of Stow's *Chronicles*.

British Museum copy.
 Same size as original.



Title-page to the 1631-32 edition of Stow's *Chronicles*.

British Museum copy.
 Considerably reduced in size.

1580 AND 1631-32

THE CHRONICLES OF ENGLAND FROM BRUTE VNTO THIS PRESENT YEARE OF CHRIST 1580. COLLECTED BY IOHN STOW.

THE title-page to this, the first, edition of Stow's *Chronicles* is reproduced on Plate 106, the same size as the original. The same woodcut border was used in the 1600 and 1601 editions, and possibly in those of 1592 and 1605, but this I have not been able to verify.

The portraits are mostly from the same blocks as in the 1575 edition of Stow's *Summarie*. William the Conqueror, however, is different from any other portrait of that monarch which I know of, and is reproduced on Plate 107 the same size as the original.

The portrait of William the Conqueror as used in Holinshed (Plate 20) is now Edward I, while the one used in the 1575 edition of the *Summarie* does not appear.

The last three portraits are quite different from the others, viz.: Edward VI, Mary, and Elizabeth, that of Edward VI being reproduced on Plate 108. Those of Mary and Elizabeth are about the same size as that of Edward VI and the same quality.

The 1631-32 edition of Stow's *Chronicles* is a large folio without illustrations, but the title-page is interesting. The size of the page is 9 by 13 $\frac{3}{8}$ in. This title is reproduced on Plate 109, so it is not necessary to describe it. The reason for its inclusion is because it completes this brief survey of the royal portraits appearing in Stow's important contributions to British history. A similar title-page was used in the 1615 edition, but the portraits are Anne of Denmark in place of Mary (Henrietta Maria), King James in place of King Charles, and Prince Charles, King James's son, is different from the Prince Charles, son of Charles I, in the 1631 edition.



INDEX

THIS INDEX should be considered as supplementary to the *Table of Contents* and *List of Plates*, where the *Contents* and *Plates* respectively are arranged chronologically, while here the *Contents* are arranged alphabetically, and somewhat extended by the addition of a few other items, including the names of important engravers, authors, etc. The Portraits, described or reproduced, have not been included herein.

Books of Reference are not indexed, as they are fully set forth in the *Bibliography* on page xv.

Abbrégé de l'Histoire Francoise, 145.
Alfredi Regis Res Gestæ, 31.
All the Works of Iohn Taylor the Water-Poet, 101, 131.
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